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ABSTRACT

Provided is the appendix material from a study which examined and evaluated in detail all the existing sources of economic data on the arts and conducted a needs survey of arts councils, arts-producing organizations, and people concerned with the arts to find out which economic data sources, if any, they found useful. The study was conducted to assist the National Endowment for the Arts in making decisions about the Endowment's future role in the development of new, and improvement of existing, economic data on the arts and cultural institutions. The bulk of the appendix material describes in detail the characteristics of each of the 25 economic data sources studied. To ensure coverage of all relevant information and to allow comparisons across series, a set format is followed for each data source description. Information on how each data source collects and disseminates its data and how the data are used is included. Other information provided in the appendices includes project staff, persons and organizations contacted during the study, some responses from the mail survey of users, and a list of criteria against which a data series can be judged to evaluate its effectiveness. (RM)

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ED230445

Final Report

on a

Feasibility Study for an Economic Data Program on the Condition of Arts and Cultural Organizations

Prepared for the National Endowment for the Arts

under Grant No. RQO-22-3N

October 31, 1977

Volume 2

Appendix Material

SP 014 119

APPENDIX 1-A: PROJECT STAFF

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Research assistant:	Maryann Byrnes-Alvarado

Note: The final report text was written by the principal investigator. Appendix 3-B was prepared by Prof. Stiefel. The various portions of Appendix 2-A were prepared by Prof. Stiefel, Ms. Katz and Ms. Byrnes-Alvarado; the latter was also primarily responsible for the mail survey (Appendix 3-A).

APPENDIX 1-B: PERSONS AND ORGANIZATIONS CONTACTED DURING THIS STUDY

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Hilda Baumol, Consultant, Mathematica

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Marjorie Carlson, Computer Systems Analyst, External Services Section, Data Base Administration Branch, Internal Revenue Service, U.S. Department of the Treasury

Gideon Chagy, Staff Vice President, Business Committee for the Arts

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Ann Darling, Executive Director, Opera America

Robert Deane, Division Director, Division of Economic Analysis, Applied Management Sciences

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Susan Hoagland, Program Officer, Opera Program, National Endowment for the Arts

Martin Holley, Lecturer, Graduate Business School, New York University and Consultant, League of New York Theaters and Producers

Peter Jaensch, Regional Public Affairs Officer, Mid-Atlantic Region, Internal Revenue Service, U.S. Department of the Treasury

Sue Johnson, formerly Assistant Grants Officer, National Endowment for the Arts

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Jean Kemp, Assistant to the Director, Central Opera Service

Carolyn B. Knapp, Economist, Inter-Industry Economics Division, Bureau of Economic Analysis, U.S. Department of Commerce

Jerrold Lerner, formerly Director, Information Systems and Services and Administrative Officer, Office of the Controller, The Ford Foundation

Florence Lowe, Assistant to the Chairman/Press, National Endowment for the Arts

Richard McLanathan, Director, American Association of Museums

Christine Morrison, Librarian, National Endowment for the Arts

Tamara Moskowitz, Arts Assistant, Applications Office, New York State Council on the Arts

Ann Murphy, Congressional Liaison, Office of the Chairman, National Endowment for the Arts

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Roger Richman, Assistant Professor, Old Dominican University

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David Ryan, Assistant Director, Museum Program, National Endowment for the Arts

Harvey Savinson, Director of Special Projects, League of New York Theaters and Producers

Henry Schlenker, Manager, Touche, Ross and Company

Fred Schnaue, Director of Public Relations, American Association of Fund Raising Counsel, Inc.

Samuel Schwartz, Center for Policy Research, and Professor, Columbia University

Richard Sheldon, Acting Officer in Charge, Office of the Arts, The Ford Foundation

Ana Steele, Director of Planning, National Endowment for the Arts

Heidi Swan, Program Officer, Dance Program, National Endowment for the Arts

LuRaye Tate, Associate Director, Center for Arts Information, New York State Council on the Arts

Ellen Thurston, Director, Center for Arts Information, New York State Council on the Arts

David Visser, Program Officer, Theater Program, National Endowment for the Arts

Daniel Waldo, Economist, National Income and Wealth Division, Bureau of Economic Analysis, U.S. Department of Commerce

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Sheldon Ziman, Statistician, Service Census Branch, Business Division, Bureau of the Census, U.S. Department of Commerce

APPENDIX 2-A: CHARACTERISTICS OF SOURCES OF ECONOMIC DATA ON THE ARTS

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Format of the Descriptions

The Descriptions

1. The Economic Censuses
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3. Consumer Expenditure Survey
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9. American Symphony Orchestra League
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12. Theater Communications Group
13. Variety
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17. Museums U.S.A.
18. Museums and Related Institutions
19. American Association of Museums
20. Project in the Arts
21. IRS Form 990 Tax Returns
22. National Endowment for the Arts Grant Application and Related Data
23. Studies of Private Giving
24. A Study of State Arts Agencies
25. Association of College, University and Community Arts Administrators

Format of the Descriptions

Most of the descriptions follow a set format, devised to ensure coverage of all relevant information on a series and to allow comparison across series. The format is as follows:

I. ITEMS COVERED

A. Input-Output Factors
- no. artists (how reported?)
- no. supporting personnel
- no. exhibitions
- facilities (own, rent, characteristics)
- length of season
- collections, acquisitions
- no. productions (subscription, contracted, sponsored)
- no. performances (subscription, contracted, sponsored)
- programs, purposes, goals

B. Return to Inputs
- artists' incomes (wage bill, salary range, seasonal and nonseasonal....)
- directors' incomes
- administrators' incomes
- profits (theater)
- rents

C. Characteristics of Establishments In Group
- geographic, profit or nonprofit...

D. Demand-Audience

1. attendence
   - no. subscribers
   - no. tickets sold (subscription, single, student...)
   - characteristics audience (geographic, income, age...)

2. consumer expenditures
   - ticket income (how reported?)
   - other

3. ticket prices (how reported?)

4. contributions (business, individual, United Art Fund, local or national foundation, government by level...)

E. Financial (Ford as comparison)

1. income
   earned (detail)
   unearned (government, foundation, gifts...)
   capital income (detail)

2. expenditures
   salaries, wages (detail)
   facilities
   fund raising
   other

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION, AND UTILIZATION

A. Time Series
   yearly, composition sample over time

B. Sampling Characteristics
   response rate, universe, membership compared to universe

C. Questionnaires
   design process (casual,...)
   follow-up (non and partial response)
   internal consistency and validity
   instructions
   covering letter

D. Data Dissemination
   character distribution list
   no. copies circulated
   type report
   coverage in press
   access to unpublished

E. Data Utilization
   how, by whom

F. Duplication Other Sources or Gap Filling

G. Procedures in Collection, Tabulation, Storage of Data

H. Costs of Collection, Tabulation, Storage, Dissemination
   to collector, to respondents

I. Most Outstanding Problems With Data
   (covered in datail above, highlighted here)

1. Economic Censuses, General
(Census Bureau)

Census of Business, Selective Service Industries, 1972 and Thereafter (Census Bureau)

I. Items Covered - Introduction

There are six economic censuses. Data on arts organizations can be found in several of them, as indicated below:

NAME	1972 SIC	ECONOMIC CENSUS
Book Publishing	2731	Manufacturing
Phonograph Records	3652	Manufacturing
Retail Art Dealers	5999	Retail Trade
Performing Arts	792	Selected Services
Legitimate Theater	792211-792219	Selected Services
Opera	792921	" "
Symphony	792922	" "
Other Classical Music	792923	" "
Dance	792924, 792925	" "
Commercial Museums, Zoos, Galleries	799951	" "
Motion Pictures	78	" "
Production and Allied Services	781	" "
Distribution and Allied Services	782	" "
Theaters	783	" "
Non Drive-in	7832	" "
Drive-in	7833	" "

The major data items available in the various economic censuses are summarized on the attached list, entitled "Major Data Items Collected in the 1972 Economic Censuses" (U.S. Bureau of the Census, 1972 Economic Censuses Procedural History, GPO, Washington, D.C., January 1976. pp. 6, 7).

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MAJOR DATA ITEMS COLLECTED IN THE 1972 ECONOMIC CENSUSES

Item	Mineral industries	Manufacturing	Wholesale trade	Retail trade	Selected services	Construction
Number of employees:						
Production (construction) workers—quarterly	X	X				X
All other employees	X	X				X
Total	X	X	X	X	X	X
Payrolls:						
Production (construction) workers, wages	X	X				X
All other employees	X	X				X
Total	X	X	X	X	X	X
Operating expenses including payroll			X			
Supplemental labor costs:						
Legally required	X	X	[1]X	[1]X	[1]X	
Voluntary programs	X	X	[1]X	[1]X	[1]X	
Total	X	X	[1]X	[1]X	[1]X	
Production worker man-hours quarterly	X	X				
Cost of materials, etc.:						
Materials, supplies, etc.	X	X	[1]X			X
Products bought and resold	X	X	[1]X			
Fuels consumed	X	X	[1]X			
Purchased electricity	X	X	[1]X			
Contract work	X	X	[1]X			X
Total	X	X	[1]X			X
Inventories:						
By state of fabrication		X				
Total		X	X			
Capital expenditures:						
New structures and additions	X	X	[1]X	[1]X	[1]X	X
New machinery and equipment	X	X	[1]X	[1]X	[1]X	X
Used plant and equipment	X	X	[1]X	[1]X	[1]X	[2]X
Mineral development and exploration	X					
Total	X	X	[1]X	[1]X	[1]X	X
Quantity of electricity:						
Purchased	X	X				
Generated	X	X				
Electricity sold	X	X				
Gross book value, fixed assets:						
Buildings and other structures	X	X				X
Machinery and equipment	X	X				X
Mineral properties	X					
Total	X	X	[1]X	[1]X	[1]X	X
Total receipts			X	X	X	X
Value of shipments or production	X	X				
Legal form of organization	X	X	X	X	X	X
Rental payments, total		X	[1]X	[1]X	[1]X	
Building and structures		X	[1]X	[1]X	[1]X	
Machinery and equipment		X	[1]X	[1]X	[1]X	X

[1] Data collected on a sample basis only. Totals are available only for the United States as a whole. For the census of wholesale trade, the sample included merchant wholesalers only.

[2] Used plant and equipment collected separately.

1972 Economic Censuses Procedural History, U.S. GPO, Washington, DC, Jan. 1976, pp. 6,7.

II. Items Covered - Performing Arts (SIC 7922 [Pt], 7929 [Pt]) and Commercial Musuems, Zoos and Galleries (SIC 799951), 1972 Census of Selected Services Industries.

Pf = Performing Arts

M = Commercial Museums, Galleries, Zoos

A. Input - Output Factors

- No. paid employees, pay period including March 12,1972 (Pf, M)
- No. showings or performances during the year (Pf)

B. Return to Inputs
- (See E. "Financial", as these are reported as "costs")

C. Characteristics of Establishments in Group
- (Many times these are tabulated for Pf and for M by establishments with payroll only. Also the following list contains the minimum tabulation [establishment by _____ .] Many times more detailed tabulations are available, especially at U.S. summary level of aggregation.)
- geographic unit (region, division, state, SMSA, county, city)
- legal form of organization
- single or multi-unit
- concentration of major firms

D. Demand

1. Attendance
   - by subscription (Pf)
   - by individual event (Pf)

2. Consumer expenditures and 4. Contributions
   - (See E. Financial, as these are reported as "receipts")

3. Ticket prices (Pf)
   - (note that in 1963 only did the Census ask for no. of admissions by ticket price ranges)

E. Financial
- (For Pf, the numbers in parentheses to the left refer to comparable Ford Foundation lines on their 1970-71 Questionnaire for Income Base and Expenditure Base. Ford was more detailed.)

Ford Foundation
Questionnaire (1970-71) Census Information Requestion

Line number 1. Income[a]

- Total Operating Receipts (from customers) (Pf, M)
  - (1-5, 9?)[b] - admissions and memberships, excl. taxes (Pf, M)
  - admissions taxes (Pf, M)
  - (6,7) - contract fees (Pf)
  - (11 pt) - sale merchandise (Pf, M)
  - royalties (Pf)
  - (11 pt) - receipts from rental or owned facilities (Pf)
  - (8, 9?, 10?)[b] - all other operating receipts (Pf, M)
- (13-23, 28?)[b] - Contributions (Pf, M)
  - gov't (Pf)
  - private individual (Pf)
  - private foundation (Pf)
  - private business and industrial (Pf)
  - gov't or private (M)
- (24, 25, 28?)[b] - All Other (Pf, M)

2. Expenditures[c]

- (This part of form is not available for M in the Census documents [as far as I can tell], so all below apply to Pf.)
- (10) - royalties
- (18pt?, 19pt?)[d] - theatre facilities
- (9) - costumes, props, equipment etc.
- (20) - depreciation or amortization of fixed asset accounts
- (1-8, 11-16) - Cost of Personnel
  - (12, 13) - administrative
  - (1, 2) - performing
  - (7?, 4?, 3)[e] - creative artist
  - (7?, 4?, 5)[e] - technical
  - (14, 15, 6) - other supporting
- (21, 22?)[f] - advertising and promotion
- (23, 24, 18pt?, 19pt?)[d] - all other costs

Footnotes

a. All Ford Foundation "Income Base" lines (Table I, Appendix F) appear to be covered in the Census questionnaire, except lines 29 and 30. (Line 29 is "Accumulated Endowment Corpus Funds", line 30 is "Accumulated Capital Funds or Special Funds".)

b. Ford lines 9 ("Income from Sponsored Attractions"), 10 ("Income from Schools, Classes, Training Facilities") and 28 ("Gifts, Grants, and Other Funding for Endowment....") are questionned because it is not clear which of the two Census categories they would be included in.

Footnotes (continued)

c. All Ford Foundation "Expenditure Base" lines (Table II, Appendix F) appear to be covered in the Census questionnaire, except lines 17 and 27-32. Lines 27-32 are concerned with capital fund balances, with deficits, and with transfers between capital and operating funds. Ford line 30 ("Major Capital Expenditures") is included in the Census form entitled "Capital Expenditures, Fixed Assets, Rental Payments, and Labor Costs," as is Ford line 17 ("Employee Fringe Benefits and Payroll Costs - Employer Share").

d. Ford lines 18 ("Facilities Rental") and 19 ("Facilities Financing/ Maintenance") clearly include all utilities. The Census classifications may or may not include utilities; no instructions are given to census respondents on how to report utility expenses.

e. Ford lines 4 ("Stage Managers...") and 7 ("other non-Performing Artistic Personnel...") are questionned because it is not clear which, if either, Census classification they would fall under.

f. Ford line 22 ("Fund Raising...") is questionned because it would not clearly fall in the Census category "advertising and promotion".

III. Items Covered - Comparison of Motion Pictures (SIC 78), Performing Arts (SIC 7922 [Pt], 7929 [Pt]), and Commercial Museums, Zoos, Galleries (SIC 7999 [Pt]), 1972 Census of Selected Services.

The attached chart contains a comparison of items available on the 1972 detailed reporting forms (not necessarily tabulated in Census publications) for the following kinds of business:

Name	1972 SIC	Code Used on Attached Table
Commercial Museums, Galleries, Zoos	799951	M
Performing Arts (Theater, Opera, Symphony, Dance, Other Classical Music)	792 (Pt)	Pf
Motion Picture Producers	7813, 7814	MP
Motion Picture Distributors	7823, 7824	MD
Services Allied to Motion Picture Production and Distribution	7819, 7829	MA
Motion Picture Theater, except Drive-in	7832	MT
Drive-in Motion Picture Theater	7833	MDI

DATA ITEMS COLLECTED ON SELECTED ARTS, 1972 CENSUS OF SELECTED SERVICES

	M	Pf	MP	MD	MA	MT	MDI
A Input-Output							
Paid Employees	X	X	X	X	X	X	X
Showings or Performances		X					
Period in Operation						X	X
Capacity						X	X
Multiple Features						X	X
Type of Film						X	X
Number of Screens						X	X
B Return To Inputs (See E. Finan)							
Payroll	X	X	X	X	X	X	X
C Characteristics of Establishments							
Geographic Unit	X	X	X	X	X	X	X
Legal Form of Organization	X	X	X	X	X	X	X
Single or Multi-Unit	X	X	X	X	X	X	X
Concentration of Major Firms	X	X	X	X	X	X	X
Receipt Size	X	X	X	X	X	X	X
Employment Size	X	X	X	X	X	X	X

	M	Pf	MP	MD	MA	MT	MDI
D. Demand							
1. Attendance							
Subscription		X					
Individual Event		X					
Persons						X	X
Carloads							X
2. Consumer Expenditures [See E Financial]							
3. Ticket Prices							
4 Contributions [See E. Financial]							
E. Financial							
1 Income							
Total Receipts	X	X	X	X	X	X	X
Admissions, Membership	X	X				X	X
Admission Taxes	X	X				X	X
Contract Fees		X					
Sale Merchandise	X	X				X	X
Royalities		X					
Receipts from Rental of Owned Facilities		X					

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E. Financial (cont.)

1. Income (cont.)

all Other Operating Receipts

	M	Pf	MP	MD	MA	MT	MAI
all Other Operating Receipts	X	X				X	X

a. Motion picture film processed and/or printed	(1) Black and white	(a) 35mm (include all sizes larger than 16mm)	
		(b) 16mm	
		(c) 8mm	
	(2) Color	(a) 35mm (include all sizes larger than 16mm)	
		(b) 16mm	
		(c) 8mm	
b. Motion picture film services (sound recording, editing, titling, and other post production services), except processing and printing			
c. Television tape services (editing, film-to-tape, tape-to-film, transfers, and other post production services)			
d. Other services allied to film and television tape production (wardrobe and studio rental, consulting services, casting services, etc.)			
e. Services allied to motion picture and television tape distribution (film delivery, booking, purchasing, etc.)			
f. All other receipts (Describe if this is largest source of receipts)			
g. TOTAL RECEIPTS (Sum of lines a through f should be the same as Item 4) →			

a. From distributors or exchanges (U.S. and foreign)			
b. Direct U.S. rentals and sales of films (feature length and short subjects) produced primarily for commercial theatrical distribution	(1) U.S. commercial theaters		
	(2) U.S. television (including old theatrical films)		
	(3) All other sources (including U.S. nontheatrical exhibitors; e.g., airlines, schools institutions, etc.)		
c. Direct U.S. rentals or sales of films and tapes produced primarily for TV			
d. Direct rentals or sales of other nontheatrical films (except from contract production)			
e. From contract production of films and tapes	(1) From other motion picture and TV tape producers		
	(2) From all other sources	(a) For television exhibition	
		(b) All other (e.g., industrial, educational, religious, government, etc.)	
f. Other receipts	(1) From motion picture service (studio rentals, laboratory work, etc.)		
	(2) From loan of players or other employees		
g. All other receipts (Describe if this is largest source of receipts)			
h. TOTAL RECEIPTS (Sum of lines a through g should be the same as Item 4) →			

a. United States rentals or sales of films (feature length and short subjects) produced primarily for commercial theatrical distribution (include both U.S. and foreign films)		
(1) U.S. commercial theaters		
(2) U.S. television exhibition	(a) Network	
	(b) Syndication or other	
(3) All other sources (including U.S. nontheatrical exhibitors; e.g., airlines, schools, institutions, etc.)		
b. U.S. rentals or sales of films and tapes produced primarily for television		
c. U.S. rentals or sales of other nontheatrical films (industrial, religious, etc.)		
d. Receipts from export operations, including Canada		
e. Your share of rentals from film distributed by others		
f. All other receipts (Describe if this is largest source of receipts)		
g. TOTAL RECEIPTS (Sum of lines a through f should be same as Item 4) →		

	M	ff	MP	MD	MA	MT	MDI
E. Financial (cont.)							
1. Income (cont.)							
Receipts From Sources Other Than Customers						X	X
Contributions	X	X					
Gov't		X					
Private Individual		X					
Private Foundation		X					
Private Business + Industrial		X					
Gov't or Private	X						
All Other Receipts	X	X					
2. Expenditures							
Total only					X		
Payments To Others				X			
All Other U.S				X			
Promotional						X	X
Royalties		X					
Theatre Facilities		X					
Costumes, Props ...		X					
Depreciation, Amortization		X					
Cost of Personnel (5 divisions)		X					
Advertising + Promotion		X					
All Other Costs		X					

IV. Characteristics of Data Collection, Dissemination, and Utilization - Performing Arts (SIC 7922 Pt, 7929 Pt) and Commercial Museums, Zoos, Galleries (SIC 799951), Census of Selected Services.

A. Times series

1. The Census of Selected Services has been conducted in 1933, '35, '39, '48, '54, '58, '63, '67, '72. In the future it will be conducted every 5 years, in years ending in '2 and '7.

2. Back to 1954, at least, the following performing arts classifications have been separately identified as a 'kind of business' on the detailed reporting forms:

a) Legitimate Theater (SIC 792211 through 792219)
b) Opera Company or Symphony Orchestra (SICs 792921 and 792922)
c) Classical Music Organization (string, quartet, soloist, etc.), except Opera Company or Symphony Orchestra (SIC 792923)

In 1972, the kind of business classification was even more detailed, using 6 digit SICs. In particular, it

a) separated opera (SIC 792921) from symphony (SIC 792922)
b) clearly identified "Presenter of Dance" and then further subdivided to
   -ballet company (SIC 792924)
   -other classical dance (SIC 792925)
c) separated 'Producers of Legitimate Theater' into nine 6 digit SICs.

3. Only in 1972 did the Census present a separate tabulation of data from the detailed reporting forms for Performing Arts (Miscellaneous Subjects, SC 72-S-8, Table 21 -- Producers of Legitimate Theater; Symphony, Orchestras, Other Classical Music, and Dance Groups).

4. 1972 was the first year the Census included (SIC 799951) "commercially operated museums, art galleries, and botanical and zoological gardens". SIC 8411, noncommercial art galleries and museums, was not included in the Economic Census. SIC 8421, noncommercial arboreta, Botonical and Zoological gardens were also excluded. Noncommercial organizations receive the majority of their support from sources other than admissions and thus include most government subsidized museums, galleries and zoos.

Times series (continued)

There was not a separate tabulation for commercial museums and galleries. The detailed reporting form for the commercial museums was that for "Amusement and Recreation Services", which also included carnivals, bowling, golf, coin machines and dance halls.

The 1977 Census of Selected Services will include noncommercial museums, gardens and zoos (SIC 8411, SIC 8421), except those which are part of federal, state or local governments or those which are part of educational institutions and have no separate accounting and employer identification system. If a gallery attached to a university has separate accounts and has a separate SSA and IRS employer identification number and/or files a separate IRS 990 and checks museum (rather than education)* as kind of business, it will be included. The list of establishments to be included in the Census will be obtained from the IRS 990 list and the SSA 941 list.

The Smithsonian appears to have created some problems for the Census people already because the Smithsonian Board of Directors may not be civil servants while the employees are. Mr. Ziman at Census thinks the Smithsonian will not be included (out-of-scope).

Mr. Ziman related that the Census Bureau's Business Division had met with the Government Division about 6 months ago to discuss problems of overlap in education (SIC 82) and museums (SIC 84). The two divisions collect different kinds of information -- the Business Division on an establishment basis. Due to concern over duplication of mailing effort it was agreed that Business would not cover public organizations in 1977. Mr. Ziman seemed to think the issue is not fully resolved and that future Business Censuses might cover public establishments.

The museums will use detailed reporting form 79B (Amusements and Recreations). A line asking for total expenditures will be added to that form. The form asks for the following information on receipts:

a. Receipts from customers, patrons or clients

(1) Admissions (do not include admission taxes)

(2) Receipts for the use of recreational facilities and membership fees

(3) Admission taxes (State and local)

(4) Sales of food, refreshments, and alcoholic beverages

*In 1977, private educational services (SIC 82) will be included in the Census of Selected Services. There will be some breakdown of activities of these establishments, but not to the level of museums. Public elementary and secondary institutions present problems because of difficulty in obtaining establishment data.

Times series (continued)

(5) Race track's (or fair's) share of receipts from parimutuel betting

(6) All other receipts (Describe in "Remarks" section if this is largest source of receipts)

(7) TOTAL (Sum of lines a(1) through a(6) should be the same as item 4.)

b. Receipts from sources other than customers, patrons, or clients

(1) Government or private contributions

(2) All other sources

(3) TOTAL [Sum of lines b(1) and b(2)]

B. Sampling

1. The Census is supposed to include all elements in the population. The main problem with the Census population list through 1972 appears to be that the list of employers is taken from IRS records which were subject to FICA taxes and OASDHI coverage is possible but not compulsory for employees of nonprofit organizations. An NEA research report, February 1976, on The 1972 Census of Business, states that some orchestras, operas, and dance companies elected not to pay payroll taxes.

Also, detailed information on receipts and costs are available only for establishments in the "mail universe". (Basic data on payroll and total receipts are available for all establishments - from IRS and SSA.)

The non-mail universe includes all firms with no paid employees and receipts = $1,000, and small employers (those with "payroll below a specified cutoff"). Small employers "represented somewhat more than 10 percent of total receipts of establishments covered". Thus, the mail universe should include somewhat less than 90% of total receipts, depending upon size of non-employers.

2. Response: A response to the Census inquiry for information on reporting forms is required by law. There is follow-up. In 1972, only about 60% of the performing arts responded to the detailed reporting form. This is a low response rate for the Census of Business.

C. Questionnaire

1. Design

The questionnaire is divided into two parts, the general reporting form and the detailed reporting form. The general reporting form has remained essentially unchanged at least back to 1954. The general form gathers information on total operating receipts from admissions and sales, total payroll, number of employees and location of business. All of this information can be checked or obtained from IRS 941 forms or from SSA files (SSA files are useful because they attach a SIC code to the employer identification number).

The detailed reporting form for the performing arts has changed over the Censuses from 1954 on (at least). The most significant change seems to have been in the 1972 form. The questions and instructions in the 1972 Census bear an uncanny resemblance to those of the Ford Foundation. In particular:

a) for the first time 'contributions' are broken down 4 ways (governmental, individuals, foundations, business and industry). In 1967, they were one line, "Governmental and Private Contributions". Also, the 1972 instructions make clear that purchases of services by government or private agencies are to be included elsewhere -- under "contract fees".

b) The analysis of costs is very similar to the Ford Foundation's. In 1967, costs were separated into 2 categories (fees paid to producers, all other costs.....). The 1972 Census separated costs into 11 groups. The groups seem to be based on the Ford questionnaire.

Both of the above points, as well as the 1972 instructions for the items included in past as well as in the 1972 Census, indicate an influence of the Ford survey on the Census questionnaire.

Other changes to note from 1954 on, in the detailed reporting form:

a) 1958 was the first year to include a category for contract fees (although was not labelled thus -- "receipts from producing a show or providing entertainment").

b) Through 1967, number of admissions were separated into paid and unpaid. In 1972, only paid admissions were requested (and they were divided into subscription and individual events for the first time).

c) In 1963 (only year from 1954 on), paid admissions were divided into 4 price ranges, beginning with less than $2, increasing by $2 ranges.

Questionnaire (continued)

2. Non-Response

The Census Bureau has a procedure for filling in selected items not responded to by establishments (described on p. A2, SC-72-S-8; it is similar to the Ford method).

The Census Bureau follows up to obtian "full response". For the general reporting form, information can be obtained from IRS or SSA records.

3. Internal consistency and validity

This seems to be improving, especially with the 1972 questions which are similar to Ford's. In particular, the detailed reporting form obtains a breakdown of receipts which is then totalled and referred back to the general reporting form to make sure the total coincides with total receipts there reported. Costs are not cross-checked in such a way and the instructions for costs are less definitive.

D. Data dissemination

This is completely described in the Census documents (see for example 1972 Economic Censuses Procedural History, GPO, Washington, D.C., January 1976).

F. Duplication or gap filling

From what has been reported in C, above, Ford and the Census have covered much of the same data. Ford does not plan to update their survey beyond Fiscal Year 1974.

G. Procedures

These are also described in Census documents, especially the Economic Censuses Procedural History.

H. Most outstanding problems

1. The population list is not complete.

2. Only commercial museums are covered. Their detailed reporting form is inadequate.

Most outstanding problems (continued)

3. The definitions of data could be better; in particular:

a) It is not clear how endowment earnings and contributions are treated by respondents.

b) Employer's personnel overhead could be included in tabulations. It is included on a form titled "Capital Expenditures, Fixed Assets, Rental Payments, and Labor Costs", but this form is not tabulated for the performing arts.

c) It is not clear how accurate or useful it is to split government contributions for contract performances (services) from government grants.

4. Of course more, potentially useful, data items might be added to questionnaire. In particular, data on input factors (numbers of artists), on prices, and on capacity of facilities would be useful to researchers.

5. The Census has no check on the accuracy of reported data.

I. The 1977 Census of Business

1. The Census Bureau intends to obtain the IRS list of 501 C(3) organizations which file 990 forms, as well as the SSI's list of organizations which file 941 forms but do not pay FICA taxes (these organizations file 941 for income tax withholding). Therefore, the universe should be more accurate for organizations with receipts over $5,000. (Organizations under $5,000 do not file 990.)

2. Non-commercial museums (SIC 8411) will be included. They will file the detailed reporting form for Amusements and Recreations. (See page 11 above.)

3. There are plans to substantially alter the format of the detailed reporting form for performing arts. The NEA research division has up-to-date information on these revisions.

V. Characteristics of Data Collection, Dissemination, and Utilization -- Book Publishing (SIC 2731) and Phonograph Records (SIC 3652). Census of Manufacturers.

A. Book publishing

1. SIC 2731 (Books: Publishing, Publishing and Printing). This group "includes data on book publishing activities obtained from nonprofit organizations whose employees are covered under the Social Security System and were able to report their book publishing operations as a separate establishment."

"Books" are all collections of 49 or more pages and all hardback books (no page limit).
"Pamphlets" are less than 49 pages, greater than 5 pages, paperbound.

2. SIC 2731 is subdivided into numerous product codes (types of books) which would allow exclusion of certain ones which obviously do not belong in the literary arts. The product list is attached. The "x's" indicate ones which would clearly be excluded. The "*'s" indicate ones which would clearly be included. The "*'s" are not finely enough divided to distinguish the books which should be included in the literary arts.

B. Phonograph records

1. SIC 3652 (Phonograph Records and Prerecorded Magnetic Tape) is also subdivided into numerous product codes. The subdivisions are attached. Unfortunately, these subdivisions do not help exclude records which do not belong in the "arts".

C. The most outstanding problems with the data

1. The arts components cannot be separated.

2. Even the detailed tabulations attached are of limited value because they tabulate only a small number of economic variables. Of course, the other variables are potentially obtainable from the original forms or tapes.

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TABLE 6A. Products and Product Classes—Quantity and Value of Receipts/Shipments of Products: 1972 and 1967—Continued

(Includes quantity and value of the products reported not only by establishments classified in this industry, but also by establishments classified in other industries, and shipping these products as "secondary" products. See appendix, Explanation of Terms "Value of shipments")

BOOK PUBLISHING

1972 product code	Product	Unit of measure	Total product shipments including interplant transfers			
			1972		1967	
			Quantity	Value (million dollars)	Quantity	Value (million dollars)
2731- --	BOOK PUBLISHING, TOTAL		(X)	2,915.4	(X)	2,255.3
27311 --	Textbooks, including Teachers' Editions		(X)	809.6	(X)	733.6
	Elementary textbooks (grades K-8):					
27311 11	Hardbound, including teachers' editions	Million	65.8	162.4	85.1	180.6
27311 12	Paperbound, including teachers' editions	...do...	44.5	57.5	30.0	24.3
	High school textbooks (grades 9-12):					
27311 13	Hardbound, including teachers' editions	...do...	40.5	132.4	36.3	122.7
27311 14	Paperbound, including teachers' editions	...do...	7.3	12.8	11.6	14.9
	College textbooks, grades 13 and over (including private business and secretarial schools, post-high school, vocational schools, institutes, and training courses of college grade):					
27311 15	Hardbound	...do...	37.1	277.3	41.2	226.6
27311 16	Paperbound	...do...	(S)	45.1	16.7	32.7
	Workbooks, objective test, manuals, etc., paperbound:					
27311 21	Elementary (grade K-8)	...do...	69.7	53.8		
27311 23	High school (grades 9-12)	...do...	21.3	23.4	134.3	88.6
27311 25	College	...do...	8.1	11.5		
27311 31	Standardized tests, including both tests and answer sheets (excluding textbook-related objective tests and manuals), paperbound	...do...	24.1	14.2	(S)	28.5
27311 00	Textbooks, n.s.k.		(X)	19.2	(X)	14.7
27313 --	Technical, Scientific, and Professional Books		(X)	403.0	(X)	240.2
	Law books, including supplements (designed for the profession):					
27313 15	Hardbound	Million	8.6	111.9	8.4	74.0
27313 17	Paperbound	...do...	19.6	32.0		
	Medical books, including nursing and dental subjects (designed for the profession):					
27313 25	Hardbound	...do...	6.6	55.9	8.5	41.0
27313 27	Paperbound	...do...	(S)	3.2		
	Business books (nonfiction books on business for adult readers in the profession):					
27313 35	Hardbound	...do...	4.2	37.9	3.7	20.1
27313 37	Paperbound	...do...	1.1	4.1		
	Other technical, scientific, and professional books:					
27313 45	Hardbound	...do...	(S)	80.2	15.5	93.5
27313 47	Paperbound	...do...	25.0	54.9		
27313 00	Technical, scientific, and professional books, n.s.k.		(X)	19.9	(X)	11.6
27314 --	Religious Books		(X)	131.2	(X)	110.4
27314 15	Bibles and testaments, hardbound and paperbound	Million	29.3	52.6	10.5	36.7
27314 23	Hymnals and devotionals, including prayer books and missals, hardbound and paperbound	...do...	6.6	9.0	7.8	15.4
	Other religious books, including books of fiction or nonfiction dealing with religious subjects for adult and juvenile reading:					
27314 25	Hardbound	...do...	18.3	30.0	14.7	29.7
27314 27	Paperbound	...do...	39.7	28.3	24.1	15.7
27314 00	Religious books, n.s.k.		(X)	11.3	(X)	12.9
27315 --	General Books (Trade, Etc.)		(X)	1,006.7	(X)	657.7
	Adult trade books (fiction or nonfiction sold primarily through retail or wholesale booksellers at trade discounts):					
27315 41	Hardbound	Million	(S)	232.1	52.7	148.9
27315 43	Paperbound	...do...	385.8	220.5	148.6	82.7
	Book club books:					
27315 15	Hardbound	...do...	31.0	98.0	147.2	201.5
27315 17	Paperbound	...do...	81.2	33.3		
27315 71	Other books sold primarily by direct mail, hardbound and paperbound	...do...	44.9	198.2	(NA)	(NA)
27315 31	Wholesale paperbound books usually of digest size (4-1/4 inch x 6-1/2 inch) and distributed 50 percent or more through magazine wholesalers	...do...	159.8	90.3	201.1	67.7
	Juvenile books (fiction or nonfiction sold primarily through retail or wholesale book dealers), excluding toy books: Juvenile trade/library books, sold primarily through booksellers at trade discounts (often referred to as "$1 and over retail"):					
27315 55	Hardbound	...do...	49.0	79.8	65.3	107.3
27315 57	Paperbound	...do...	14.8	8.4		
27315 63	Mass merchandised juvenile books, sold through a wide variety of retail outlets (often referred to as "under $1 retail")	...do...	(D)	(D)	144.3	35.1
27315 00	General books (trade, etc.), n.s.k.		(X)	(D)	(X)	14.3

See footnotes at end of table.

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BOOK PUBLISHING

(Includes quantity and value of the products reported not only by establishments classified in this industry, but also by establishments classified in other industries, and shipping these products as "secondary" products. See appendix, Explanation of Terms "Value of shipments")

1972 product code	Product	Unit of measure	Total product shipments including interplant transfers			
			1972		1967	
			Quantity	Value (million dollars)	Quantity	Value (million dollars)
2731- --	BOOK PUBLISHING--Continued					
27317 --	General Reference Books	.....	(X)	235.3	(X)	(NA)
	Subscription reference books:					
27317 21	Encyclopedias	Million.....	12.7	166.9	33.1	216.3
27317 23	Religious	...do.....	(S)	3.6		
27317 25	Other	...do.....	12.6	28.0		
27317 27	Value of net retail sales	.....	(X)	(S)	(X)	(NA)
	Other reference books:					
27317 41	Dictionaries and thesauruses	Million.....	5.7	12.7	(NA)	(NA)
27317 43	Atlases	...do.....	(S)	1.2	(NA)	(NA)
27317 49	Other	...do.....	(S)	19.5	(NA)	(NA)
27317 00	General reference books, n.s.k.	...do.....	(X)	3.4	(NA)	(NA)
27318 --	Other Books, Excluding Pamphlets	.....	(X)	125.4	(X)	(NA)
	Music books:					
27318 12	Hardbound	Million.....	(S)	2.9	(NA)	(NA)
27318 14	Paperbound	...do.....	15.4	10.3	(S)	(S)
	Other books, n.e.c.:					
27318 15	Hardbound	...do.....	18.6	68.1	29.5	108.1
27318 16	Paperbound	..do.....	10.2	18.9	17.8	14.9
27318 00	Other books, excluding pamphlets, n.s.k.	.....	(X)	25.2	(X)	21.4
27319 --	Pamphlets	.....	(X)	48.7	(X)	(NA)
27319 43	Music	Million.....	20.1	6.2	(S)	(S)
27319 59	Other, including religious and text	...do.....	444.2	42.5	(NA)	43.7
27319 00	Pamphlets, n.s.k.	.....	(X)	-	(X)	(NA)
27310 00	Book publishing, n.s.k., for companies with 10 employees or more. (See note.)	.....	(X)	94.8	(X)	60.8
27310 02	Book publishing, n.s.k., for companies with less than 10 employees. (See note.)	.....	(X)	60.7	(X)	36.2

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1972 Census of Manufactures

PHONOGRAPH RECORDS

		Unit of measure	1972			1967		
			Production for all purposes	Total product shipments including interplant transfers		Production for all purposes	Total product shipments including interplant transfers	
				Quantity	Value (million dollars)		Quantity	Value (million dollars)
3652- --	PHONOGRAPH RECORDS AND PRERECORDED MAGNETIC TAPE, TOTAL.	.....	(X)	(X)	537.3	(X)	(X)	271.0
	Phonograph Records, Record Blanks, and Prerecorded Tapes							
	Disc records (except electrical transcriptions):							
36520 22	45 r.p.m. —for own label.....	Mil. units.	260.3	250.6	34.4	163.3	156.2	21.6
36520 24	45 r.p.m. —on contract basis for others.....	...do.....	(X)	281.0	25.8	(X)	202.7	19.8
	33-1/3 r.p.m. —for own label:							
36520 31	Stereophonic.....	...do.....	181.4	162.7	121.0	138.2	132.7	76.6
36520 33	Monaural.....	...do.....	(4)	(4)	(4)	96.3	94.9	38.7
	33-1/3 r.p.m. —or contract basis for others:							
36520 35	Stereophonic.....	...do.....	(X)	274.4	75.5	(X)	84.8	33.1
36520 37	Monaural.....	...do.....	(X)	4.7	1.7	(X)	55.6	16.1
36520 81	Other speeds, including 78 r.p.m. and electrical transcriptions, all speeds	...do.....	(NA)	(NA)	4 8.4	.7	.8	.6
	Prerecorded tapes:							
	For own label:							
36520 82	Cartridge—8 track.....	1,000 reels.	40.4	40.4	62.7	(NA)	12.1	32
36520 84	Cassette.....	...do.....	21.6	17.9	21.8			
36520 86	Other (reel to reel, cartridge—4 track, play tape, etc.)..	...do.....	3.0	3.0	4.7			

TABLE 6A-1 **Products and Product Classes—Quantity and Value of Shipments by All Producers: 1972 and 1967**--Continued

(Includes quantity and value of the products reported not only by establishments classified in this industry, but also by establishments classified in other industries, and shipping these products as "secondary" products. See appendix, Explanation of Terms "Value of shipments")

1972 product code	Product	Unit of measure	1972			1967		
			Production for all purposes	Total product shipments including interplant transfers		Production for all purposes	Total product shipments including interplant transfers	
				Quantity	Value (million dollars)		Quantity	Value (million dollars)
3652- --	PHONOGRAPH RECORDS AND PRERECORDED MAGNETIC TAPE--Continued							
	Phonograph Records, Record Blanks, and Prerecorded Tapes--Con.							
	Prerecorded tapes--Continued							
	On contract basis for others:							
36520 87	Cartridge—8 track.....	1,000 reels	(X)	45.1	48.2	(X)	1.4	2.0
36520 88	Cassette.....	...do.....	(X)	17.2	18.6			
36520 89	Other (reel to reel, cartridge—4 track, play tape, etc.)...	...do.....	(X)	2.8	4.9			
36520 91	Record blanks (disc type and others).....	.....	(X)	(X)	13.0	(X)	(X)	4.7
36520 00	Phonograph records, n.s.k., for establishments with 10 employees or more. (See note.).....	.....	(X) (X)	(X)	73.3	(X)	(X)	15.3
36520 02	Phonograph records, n.s.k., for establishments with less than 10 employees. (See note.).....	.....	(X)	(X)	23.3	(X)	(X)	8.3

VI. Characteristics of Data Collection, Dissemination, and Utilization -- Motion Pictures (SIC 78), Census of Selected Services

A. SIC 78 (Motion Pictures) is subdivided as follows:

781, 782: Motion picture production, distribution, services
Six 4 digit SIC divisions.

783: Motion picture theaters

7832: Motion picture theaters, except drive-ins

7833: Drive-in motion picture theaters

These divisions are important, in part, because the motion picture theaters classification (SIC 783) allows us to approach a value added figure for the consumption of the art service "movies". If SIC 78 were tabulated as a whole, total receipts would include a fair amount of double counting, because the producers, distributors and services sell to the theaters and to each other.

The problem of double counting arises for all establishments in the retail and selected services Censuses because no value added figure is calculated, only total receipts. Perhaps total receipts is not a bad approximation for the value added by the performing arts because so much of the output is produced directly (conversely, so little of the output is composed of goods or services purchased from outside the sector or from other performing arts groups).

B. Questionnaire

1. The questionnaires are all weaker on expenditures than on receipts. No expenditure data at all are reported for Motion Picture Producers.

2. Movie theaters report on capacity, which would be a nice addition for the performing arts' home facilities. Movie theaters do not report number of showings. The expenditure data for movie theaters are limited to promotional expenditures.

2. National Income Accounts (Department of Commerce)

I. Personal Consumption Expenditures by Type of Expenditures contain two lines, under Recreation, relevant to the arts:

		Millions of $ 1972 (final)	1975 (est.)
91:	Admissions to Motion Picture Theaters	1,644	2,774
92:	Admissions to Legitimate Theaters and opera, and entertainments of nonprofit institutions (except athletics)	632	804

(From July 1976 Survey of Current Business)

The July issues of Survey of Current Business report the detailed annual national income data. The 1976 July issue is based on the comprehensive revisions of the National Income data which were carried out in 1975.

II. Supposedly, the numbers are benchmarked to economic censuses. However, the 1972 Census of Selected Services gives the following numbers:

	000's of $
*Receipts from Admissions (incl. taxes) to Motion Picture Theaters	1,569,652
**Admission receipts and membership dues (incl. taxes), Producers of Legitmate Theat and Symphony orchestras, other classical music and dance groups	299,313
*For Motion Pictures--Receipts from customers of establishments reporting, as percent of total receipts	70-79%

* Census of Selected Service Industries, 1972, Volume I: Summary and Subject Statistics, D.C., 1976, Motion Picture Industry, Table 3.

** Census of Selected Service Industries, 1972, Miscellaneous Subjects, SC 72-S-8, Table 21; combination 2 lines and 2 columns.

It seems that the numbers for Motion Picture admissions should be the same, for NIA and Census, but they are not. The 70-79% reporting figure for the Census does not reconcile them.

The second line in the NIA (no. 92) and in the Census are not exactly comparable, because NIA includes entertainments from non-profit institutions. Still, the difference between NIA's $632 M and Censuses $299.3 M is a large one to reconcile.

III. The construction of lines 91 and 92.

A. Mrs. Knapp in BEA does the benchmarking (202-523-0867). Mr. Waldo in BEA does extrapolations and interpolations (202-523-0807).

B. Benchmarking (Mrs. Knapp)

The benchmarks are based on the quinquennial Census of Selected Services. Line 91 (movies) is taken directly from "Receipts from Admissions to Motion Picture Theaters (including taxes)".

Line 92 is more difficult because of the nonprofit organizations. It includes profit and nonprofit legitimate theater as well as other nonprofit entertainments classified in SIC 792 (Theatrical producers [except motion pictures], bands, orchestras, and entertainers).

The Census of Selected Services figure for "Admissions receipts and membership dues (incl. taxes), producers of legitimate theater and symphony orchestras, other classical music and dance groups" is used for SIC 7922(Pt) and SIC 7929(Pt). The Admissions for the rest of SIC 792 will be obtained for 1972 from Census of Selected Services data on receipts for nonprofit entertainers. In the past, nonprofit operating receipts have not been available.

Lines 91 and 92 have <u>not</u> yet been benchmarked to the 1972 Census of Selected Services. The benchmarking will not be complete until sometime after the publication of the July 1977 SCB.

III. The construction of lines 91 and 92 (continued)

C. Extrapolation from a benchmark (Mr. Waldo)

For line 91 (movies) the percentage change figure, applied to the benchmark, is equal to the percentage change in motion picture receipts, available as a by-product of the Bureau of Census' Monthly Selected Services Receipts (BS-76-7, July 1976). The Census publishes figures only for SIC 79 (Amusement and Recreation Services, Except Motion Pictures), but unpublished figures on motion picture receipts are available to BEA.

For line 92 (Performing Arts, etc.), the percentage change figure is equal to the growth in payroll for SIC 792, as reported on 941 (Social Security) tax forms.

D. Interpolations

When two benchmarks become available, the percentage change figures are adjusted, by a constant error each year, to coincide when compounded, with the compound growth rate between benchmarks. For example, for line 92, if payroll has grown 10% per year, but the compound growth rate between benchmarks is 9% $[(1.09)^5]$, then the 10% figures will be adjusted down 1% each year.

E. The 1976 SCB figures on lines 91 and 92 for 1972 have not been benchmarked to the 1972 Census of Selected Services. Lines 91 and 92 are higher than the 1972 Census figures. Therefore, when they are benchmarked, all figures from 1967 will be reduced.

IV. Problems with the data source.

The series can, at best, be as good as the data it is based on -- the Census of Business figures (benchmarks) and the growth in payroll or in receipts of motion pictures (extrapolations and interpolations). Before the 1972 Census of Selected Services the data on nonprofit organizations were very poor, making the figures for line 92 unreliable. The 1972 Census of Selected Services provides data on nonprofit organizations which will improve the benchmarks for the series.

Because the series is a relatively minor part of the personal consumption expenditures and must meet constraints on fixed PCE and subtotals within PCE, it is not as timely or accurate as it could be. For example, the benchmarking to the Census of Selected Services is not done when the Census data become available, which results in figures which are several years outdated. When the benchmarking is done, the series can change substantially, as demonstrated by the following figures from the July 1974 and 1976 SCB respectively for line 92: "Admissions to legitimate theaters and opera . . . "

IV. Problems with the data source (continued)

(Millions of Dollars)

Year	July 1974 SCB	July 1976 SCB
1970	733	---
1971	761	---
1972	882	632
1973	999	670
1974	---	734
1975	---	804

The differences are probably due to: 1) the benchmarking to the 1967 Census of Business which took place between the publication of the July 1974 SCB and the July 1976 SCB and 2) the problem of estimating admissions to nonprofit organizations.

Personal Consumption Expenditures for Legitimate Theaters and Opera, and Entertainments of Nonprofit Institutions (Except Athletics) 1929-1975 (millions of dollars)

1929	127	1941	79	1953	197	1965	388
1930	95	1942	92	1954	220	1966	432
1931	78	1943	118	1955	245	1967	474
1932	57	1944	142	1956	268	1968	488
1933	41	1945	148	1957	287	1969	516
1934	42	1946	174	1958	297	1970	556
1935	44	1947	187	1959	317	1971	570
1936	50	1948	180	1960	342	1972	632
1937	53	1949	182	1961	327	1973	670
1938	58	1950	183	1962	350	1974	734
1939	64	1951	186	1963	356	1975	804
1940	71	1952	189	1964	383		

Source: National Income and Wealth Division
Bureau of Economic Analysis
U. S. Department of Commerce

3. Consumer Expenditure Survey
(Bureau of Labor Statistics)

I. ITEMS COVERED

D. Demand - Audience

2. Consumer expenditures

The 1972 and 1973 quarterly interview questionnaires ask for the following expenditure items relevant to the arts:

a) Subscriptions and memberships (lines for the following):

-Concert, opera or other musical series
-Theater series
-Magazines or periodicals
-Newspapers
-Books or record clubs
-Season tickets to sporting events

b) Other selected items:

-Single admissions to recreational, entertainment, or sporting activities, not included in season or series tickets
-Phonograph records, tapes and cassetts not already reported
-Books, paperbacks, and magazines, not included in subscriptions

c) Expenses for out-of-town trips and vacations:

-Entertainment, admissions to sporting events, museums, tours, etc.

As of fall, 1976, no data on recreation have been published. Shortly, the expenditure data on a category called "other recreation", which will include (a) above plus some other items, will be available. Next year, detailed expenditure items will be available for those items whose variance is not too high. The 1960-61 CES published detail on all items collected, with no statistical criterion. The 1972-73 survey will differ. Stephen

Baer at B.L.S. in Washington guessed that the arts expenditures would not meet the statistical criterion. The variance on the arts expenditures is likely to be high due to non-homogeneity in reporting in the sample. Mr. Baer also indicated the possibility of bias in the sample for less important items (such as the arts). BLS compares its population estimates with population estimates from other sources (The National Income Accounts, Personal Consumption Expenditures was mentioned). If the CES estimate is too far off, it is sometimes assumed to be biased and therefore not published.

The 1960-61 CES questionnaire asked slightly different questions on the arts:

Spectator Admissions:

-Movies, indoor
-Movies, drive-in
-Spectator sports
-Concerts, plays, and other admissions

Mr. Baer said movies were not included in the 1972-73 CES as a separate line (they are under "b" above) because that item is not needed separately for the CPI and because there were probably not enough (if any) requests for it in response to BLS pre-CES user needs surveys.

Mr. Baer said BLS is now planning future CES and would welcome requests for specific items on the arts.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION, AND UTILIZATION*

A. Time Series

Before 1950, irregularly from 1888-91. Since 1950, every decade (1950, 1960-61, 1972-73). It is now scheduled for each decade, but BLS has requested an appropriation to do a smaller sample survey every year. The smaller survey, according to Mr. Baer, would sample about 5,000 units on a smaller number of expenditure items. The arts would not be a likely inclusion.

B. Sampling Characteristics

The 1972-73 CES consisted of two separate surveys: (1) A quarterly panel survey for 5 quarters in two different years (Jan. 72 - March 73; Jan. 73 - March 74). Each of these surveys had response rates of about 90% of eligible sample units, which represented about 10,000 interviewed units in each year.

*A good article on sample and questionnaire design, use of data, and history of survey is: Michael D. Carlson, "The 1972-73 Consumer Expenditure Survey", Monthly Labor Review, Dec. 1974, pp. 16-23.

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(2) A diary survey completed at home for two 1-week periods (1972, 1973). Response rates were 80% in 1972 (20,392 completed 1-week diaries) and 90% in 1973 (23,355 completed 1-week diaries).

C. Questionnaire

The questionnaire design process is elaborate. It appears to improve in each CES. For example, 1972-73 was the first year to use the 1-week diary survey. The purpose of the diary was to provide better information on small purchases than could be obtained from quarterly recall. The design, follow-up etc., are described in Michael D. Carlson's article (ibid., footnote p. 2).

D. Data Dissemination

Tables, articles and tapes are provided by BLS and Census Bureau. The dissemination is good once the data are in final form. The final form takes several years. The 1972-73 data are scheduled for final release in 1977 or 1978. In 1976 (currently), only preliminary reports are available.

E. Data Utilization

The primary use of the CES is to revise the weights and the sample of items to be priced for the CPI. This purpose is achieved first, before the data are published in tables or on tapes. Other uses are summarized in the following exhibit from Michael D. Carlson's article (ibid., footnote p. 2).

Exhibit 1. Uses of data from the 1972–73 Consumer Expenditure Survey

Activity	Specific uses
Revise weights in Consumer Price Index	Select a new market basket Reflect the current distribution of consumer expenditures Reflect the current composition of the population Reflect the geographic location of the population
Evaluate economic policies	Determine the influence of prices Determine the rate of growth of income Assess the effects of various types of taxes Analyze variations in levels of living among diverse socioeconomic groups and in different geographic locations Assess the impact of economic policy on household consumption
Econometric analysis	Provide data for use in models to estimate consumer demand and income
Social welfare planning	Provide governmental and nongovernmental agencies with data relating to social problems such as health care, low-income families, and the aged population
National consumer accounts	Supplement data available for use in compiling estimates of Gross National Product (GNP) and the personal consumption component of the GNP
Family budgets	Provide a base for developing the data necessary to produce standard family budgets
Market research	Supply basic data needed for analyzing various markets for products and services
Consumer information and counseling	Provide information on which to base studies of typical spending and saving patterns of American families Provide information needed to assist families in the analysis of their household budgets

F. Duplication or Gap Filling.

If detailed admission expenditures on the arts were available, this would be valuable (1) in providing more detail than is in the PCE and (2) in providing a check on the Census of Business, which collects admission receipts from the business side. Since detail on movie admissions was omitted in 1972-73, and the detail on other arts will probably be statistically unacceptable, neither of these functions can be fulfilled.

G. Procedures, Costs

See Michael D. Carlson (ibid., footnote p. 2).

I. Most Outstanding Problems

1. The questions are not specialized enough.

2. The items which are specific to the arts will probably not be separately tabulated.

3. Note Mr. Baer's encouragement of requests for specific items on the arts. The main problems he foresees are the ones in the existing CES -- too much variability in responses, biased sampling.

4. County Business Patterns (Census Bureau)

I. Items Covered

A. Input - Output
Number of employees during pay period that includes March 12, as reported on Treasury Form 941.

B. Return to Inputs
Total First Quarter payroll for wages taxable under FICA. (Census of Business includes total First Quarter payroll, not just taxable payroll.)

C. Characteristics of Reporting Units
By number
By employment-size class
By geographic unit (U.S., State, SMSA, County)
By SIC industry

The SIC classifications for the arts are not entirely satisfactory. The performing arts are not reported in as much detail as they are in the Census of Business. SIC 7922 (Theatrical Producers and Miscellaneous Theatrical Services) and SIC 7929 (Bands, Orchestras, Actors, and Other Entertainers and Entertainment Groups) are reported in County Business Patterns. In the Census of Business, parts of these SIC's (e.g., SIC 7929pt [Legitimate Theatre]) are reported separately.

On the other hand, County Business Patterns reports on SIC 841 (non-commercial museums and art galleries) and SIC 842 (Non-commercial Botanical and Zoological Gardens) which the Census of Business does not. SIC 841 and 842 will not give a total count of non-commercial museums because of the exclusion of ones not covered by FICA as well as ones run by government units.

SIC 7999pt (commercial museums, galleries and gardens) are not included in detail in the 1973 CBP. However, the 1973 CBP still uses the 1967 SIC's, so perhaps future years which switch to 1972 SIC will include this detail.

SIC 82 (Educational Services) and its 3 and 4 digit SIC's do not provide detail on arts organizations at universities and colleges.

D. Demand - Audience - None

E. Financial - None

II. Characteristics of Data Collection, Dissemination, and Utilization

A. Time Series
Annual since 1964.

B. Sampling Characteristics
The universe of arts organizations will not be covered by CBP due to the exclusion of

1. Government employees
2. Nonprofit organizations not electing FICA coverage

The detail provided on the arts is covered under IC.

C. Questionnaires
First Quarter IRS 941 Forms (Social Security Payment) are the main data base. Some special surveys for multiunit companies are conducted to provide industry and county detail.

D. Data Dissemination
Published volumes, with about a one year publication lag. (1973 CBP was issued in December, 1974; the Bobst Library received it in January, 1976.)

E. Data Utilization ?

F. Duplication . . .
CBP provides some continuity, on a limited number of variables, with the Census of Business. CBP may be the only annual source of data on museums.

G. Procedures with Data
Collection and tabulation are described in each year's U.S. Summary. There is cooperation between the Social Security Administration and the Census Bureau.

H. Costs
Marginal costs to all respondents except multiunit firms which fill out special surveys is zero. The data are taken from the IRS 941 forms which must be filed independently of CBP's use of them.

I. Most Outstanding Problems
a) The exclusions of government and noncovered (by FICA) organizations.
b) The lack of detail on the performing arts
c) County detail on employees and payroll are sometimes withheld (see attached data for New York County in 1972 . The arts are marked.)

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TABLE 2. Counties: 1972—Continued

(Excludes government employees, railroad employees, self-employed persons, etc.--see "General Explanation." Size class 1 to 2 includes reporting units having payroll during 1st quarter but no employees during mid-March pay period. "D" denotes figures withheld to avoid disclosure of operations of individual reporting units)

SIC code	Industry	Number of employees, mid-March pay period	Taxable payroll, Jan.-Mar. ($1,000)	Total reporting units	Number of reporting units, by employment-size class							
					1 to 3	4 to 7	8 to 19	20 to 49	50 to 99	100 to 249	250 to 499	500 or more
	NEW YORK--CON.											
753	AUTOMOBILE REPAIR SHOPS	1 509	2 913	251	115	79	47	9	1	-	-	-
7531	TOP AND BODY REPAIR SHOPS	356	656	53	24	12	15	2	-	-	-	-
7538	GENERAL AUTOMOBILE REPAIR SHOPS	951	1 895	159	73	55	24	6	1	-	-	-
7539	AUTOMOBILE REPAIR SHOPS, N.E.C.	151	274	25	9	9	6	1	-	-	-	-
754	AUTOMOBILE SERVICES, EXCEPT REPAIR	144	197	32	18	9	4	1	-	-	-	-
7542	AUTOMOBILE LAUNDRIES	56	73	11	4	5	2	-	-	-	-	-
7549	AUTOMOBILE SERVICES, N.E.C.	84	118	19	12	4	2	1	-	-	-	-
76	MISCELLANEOUS REPAIR SERVICES	3 785	8 608	560	328	114	78	33	4	3	-	-
762	ELECTRICAL REPAIR SHOPS	848	1 992	122	73	22	21	5	-	1	-	-
7622	RADIO AND TELEVISION REPAIR	466	1 067	62	43	10	7	1	-	1	-	-
7623	REFRIGERATOR SERVICE AND REPAIR	62	160	14	7	5	2	-	-	-	-	-
7629	ELECTRICAL REPAIR SHOPS, N.E.C.	268	593	39	19	7	10	3	-	-	-	-
763	WATCH, CLOCK, AND JEWELRY REPAIR	375	665	93	70	12	7	3	1	-	-	-
764	REUPHOLSTERY AND FURNITURE REPAIR	657	1 258	131	77	30	19	4	1	-	-	-
769	MISCELLANEOUS REPAIR SHOPS	1 905	4 693	214	108	50	31	21	2	2	-	-
7694	ARMATURE REWINDING SHOPS	55	130	11	6	2	3	-	-	-	-	-
7699	REPAIR SERVICES, N.E.C.	1 766	4 389	193	100	42	27	20	2	2	-	-
78	MOTION PICTURES	18 666	45 839	966	424	175	216	85	35	16	11	4
781	MOTION PICTURE FILMING & DISTRIBUTING	9 750	27 453	663	345	129	119	32	23	8	6	1
7813	MOTION PICTURE PRODUCTION, EXC. TV	2 971	9 147	210	118	43	33	6	5	1	4	-
7814	MOTION PICTURE PRODUCTION FOR TV	4 179	10 784	218	105	42	41	13	13	1	2	1
7815	PRODUCTION OF STILL, SLIDE FILMS	146	426	23	14	3	5	-	1	-	-	-
7816	MOTION PICTURE FILM EXCHANGES	1 336	3 484	86	42	19	12	8	1	-	-	-
7817	FILM OR TAPE DISTRIBUTION FOR TV	397	1 502	22	15	1	3	-	1	2	-	-
7818	MOTION PICTURE DISTR. SERVICES	224	669	35	16	8	9	2	-	-	-	-
782	MOTION PICTURE PRODUCTION SERVICES	3 151	8 130	143	58	34	28	11	6	3	2	1
783	MOTION PICTURE THEATERS	5 755	10 233	157	19	11	69	42	6	5	3	2
7832	THEATERS, EXCEPT DRIVE-IN	5 216	9 462	141	17	10	63	36	6	5	2	2
79	AMUSEMENT AND RECREATION SERVICES, NEC	16 359	39 724	1 072	526	195	201	85	41	19	1	4
791	DANCE HALLS, STUDIOS, AND SCHOOLS	633	921	56	25	9	16	3	2	1	-	-
792	PRODUCERS, ORCHESTRAS, ENTERTAINERS	11 737	30 461	785	392	137	144	61	32	17	-	2
7922	THEATRICAL PRODUCERS AND SERVICES	7 555	19 483	491	239	85	91	38	24	12	-	1
7929	ENTERTAINERS & ENTERTAINMENT GROUPS	3 308	8 470	227	113	42	42	19	7	3	-	1
793	BOWLING AND BILLIARD ESTABLISHMENTS	144	192	23	14	4	3	2	-	-	-	-
7932	BILLIARD AND POOL ESTABLISHMENTS	25	34	11	9	2	-	-	-	-	-	-
7933	BOWLING ALLEYS	117	156	11	4	2	3	2	-	-	-	-
794	MISC. AMUSEMENT, RECREATION SERVICES	3 845	8 150	208	95	45	38	19	7	1	1	2
7941	SPORTS PROMOTERS, ATHLETIC FIELDS	568	1 912	21	9	3	3	4	1	-	1	-
7943	COIN-OPERATED AMUSEMENT DEVICES	132	263	22	12	4	4	2	-	-	-	-
7948	RACE TRACKS AND STABLES	92	160	10	5	2	2	1	-	-	-	-
7949	AMUSEMENT AND RECREATION, N.E.C.	2 945	5 703	145	65	34	26	12	5	1	-	2
80	MEDICAL AND OTHER HEALTH SERVICES	86 366	197 780	4 197	3 307	556	177	61	21	34	12	29
801	OFFICES OF PHYSICIANS AND SURGEONS	7 037	13 654	2 591	2 179	329	65	12	4	1	-	1
802	OFFICES OF DENTISTS, DENTAL SURGEONS	2 627	4 309	1 062	883	137	40	1	1	-	-	-
803	OFFICES OF OSTEOPATHIC PHYSICIANS	33	59	16	14	1	1	-	-	-	-	-
806	HOSPITALS	66 206	158 994	50	2	-	1	3	2	8	7	27
807	MEDICAL AND DENTAL LABORATORIES	2 382	5 113	179	79	38	31	24	2	5	-	-
8071	MEDICAL LABORATORIES	879	1 775	54	26	10	10	5	-	3	-	-
8072	DENTAL LABORATORIES	1 503	3 339	125	53	28	21	19	2	2	-	-
809	HEALTH AND ALLIED SERVICES, N.E.C.	8 067	15 639	292	144	50	39	21	12	20	5	1
8092	SANATORIA CONVALESCENT & REST HOMES	4 108	7 440	38	4	4	4	2	7	13	4	-
8099	HEALTH & ALLIED SERVICES, N.E.C.	2 933	5 842	248	139	45	35	17	5	6	1	-
81	LEGAL SERVICES	28 641	75 486	3 392	2 356	463	338	145	41	32	15	2
82	EDUCATIONAL SERVICES	50 030	110 625	691	157	106	165	151	59	30	11	12
821	ELEMENTARY AND SECONDARY SCHOOLS	7 908	16 100	337	53	52	99	86	32	14	1	-
822	COLLEGES AND UNIVERSITIES	30 549	74 583	71	13	13	13	8	6	8	4	6
823	LIBRARIES AND INFORMATION CENTERS	(D)	(D)	16	3	3	2	7	-	-	-	1
824	CORRESPONDENCE AND VOCATIONAL SCHOOLS	(D)	(D)	118	34	20	24	24	9	4	2	2
8241	CORRESPONDENCE SCHOOLS	(D)	(D)	6	1	1	1	1	1	-	-	1
8242	VOCATIONAL SCHOOLS	(D)	(D)	112	33	19	23	23	8	4	2	1
829	SCHOOLS & EDUCATIONAL SERVICES, NEC	4 079	7 133	142	52	19	26	24	13	4	4	-
84	MUSEUMS, BOTANICAL, ZOOLOGICAL GARDENS	3 210	7 132	41	15	6	6	4	5	1	2	2
841	MUSEUMS AND ART GALLERIES	(D)	(D)	37	13	6	6	4	5	1	1	1
842	BOTANICAL AND ZOOLOGICAL GARDENS	(D)	(D)	4	2	-	-	-	-	-	1	1
86	NONPROFIT MEMBERSHIP ORGANIZATIONS	60 763	133 762	2 818	1 165	538	503	331	148	99	27	7
861	BUSINESS ASSOCIATIONS	8 270	26 981	591	273	133	98	46	26	11	4	-
862	PROFESSIONAL ORGANIZATIONS	3 209	7 591	120	46	22	22	12	10	6	2	-
863	LABOR ORGANIZATIONS	7 335	18 590	484	173	104	110	66	21	10	-	-
864	CIVIC AND SOCIAL ASSOCIATIONS	11 430	21 544	467	237	62	55	58	24	25	4	2
865	POLITICAL ORGANIZATIONS	292	478	38	20	7	7	3	1	-	-	-
866	RELIGIOUS ORGANIZATIONS	7 970	13 362	404	214	102	96	49	18	11	4	-
867	CHARITABLE ORGANIZATIONS	12 389	24 051	286	89	39	54	43	26	25	5	5
869	NONPROFIT MEMBER ORGANIZATIONS, NEC	9 850	21 142	334	111	68	60	54	20	11	6	4

5. Census of Population
(Census Bureau, 1970)

I. ITEMS COVERED

A. Input - output

Number of Artists.

The most detailed OCCUPATIONAL CLASSIFICATIONS provide the following breakdown for "artists":

Architects
Teachers, college and university
Art, drama and music

Writers, artists and entertainers
Actors
Athletes and kindred workers
Authors
Dancers
Designers
Editors and reporters

Musicians and composers
Painters and sculptors
Photographers
Public relations men and
publicity writers
Radio and television announcers
Writers, artists and entertainers

Artists by occupation are tabulated at various levels of detail, in published reports, by earnings, sex, industry, geographic region, labor force status.

The INDUSTRY CLASSIFICATIONS for 'entertainment and recreation' are based on the SIC codes. The most detailed classifications provide the following breakdown on the traditional arts sector (motion pictures, performing arts, and museums):

Theatres and Motion Pictures (SIC 78,792)
Museum, Art Galleries and Zoos (SIC 84)
(by government and by private employees)

Note 1: This would be an excellent source of data on employment in museums, if zoos were excluded (i.e., if 3 digit SIC's were used). Government employees are included, unlike the CBP data where they are excluded.

Note 2: Industries in general are classified at 2, 3, or 4 level SIC's. Four digits are rare, 2 and 3 seem (on scanning the list) to be equally common.

B. Return to inputs

Artists' Income.

The published reports on earnings by occupation do not provide a detailed breakdown of "Writers, artists and entertainers". See sections II, C and D for problems with the available occupation-earnings tabulations and availability to users of data on tape.

C; D; E - none

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION, AND UTILIZATION

A. Times series

Every 10 years through 1980.
Every 5 years thereafter, with uncertainty as to detail in years ending in '5'.

B. Sampling characteristics

Questions on income, occupation, and industry are based on samples of 5%, 15% or 20% of the population. These questions are attached to a short form which everyone answers. Only 20% of the population receives the longer forms, 5% receiving one form and 15% another, with some overlap in questions asked.

The Census published tables on occupation are generally based on a 5% sample.

C. Questionnaires

The Census procedures on design, follow-up, instructions and covering letter are documented in published Census materials. (See Series PHC(R)- Procedural Reports.)

(C. Questionnaires - continued)

The most important shortcoming of the questionnaire, in terms of data on artists, is the instructions for questions 33-35 (attached) from which data on occupation and industry are obtained. These instructions make it impossible to obtain data on multiple job holdings by artists, because respondents are instructed to report ONLY the job for which the most hours were worked. These instructions mean, among other things, that the number of artists will be undercounted by the number who support themselves primarily in other occupations.

The Census Bureau checks questions on occupation and industry for some aspects of internal consistency. From the descriptions of these checks in the Introduction (pp. x, xi) and Appendix D (p. App. 13) of PC (2) - 7A, OCCUPATIONAL CHARACTERISTICS, it does not appear that a check is made on the consistency of occupation and industry, UNLESS an occupation can occur only within one industry OR occupation or industry is left blank. If an occupation CANNOT occur in some industries, but CAN occur in more than one industry, Census documentation does not indicate a check for consistency. It would appear from information in Table 8 of PC (2) - 7C (Occupation by Industry) that no such check is made. In that table, for example, 15 male dancers are reported employed in the Construction industry and 6 actresses in the Agricultural Production industry*. These are cited only as peculiar examples, which indicate inconsistent classifications. They are probably indicative of a few artists who did not follow instructions on questions 33-35, but instead reported the industry for which they worked the most hours but the occupation with which they identified. (Probably these examples are due to 2 misreportings, as the sample is small.)

The earnings questions (Nos. 40 and 41 on attached questionnaire) do not permit a tabulation of earnings from artistic versus nonartistic sources.

D. Data dissemination

Magnetic tapes of complete and sampled information are available to users. NEA is in the process of having all data on artists available in the Public Use Sample consolidated on one tape. A consulting firm is providing information on the statistical accuracy of the data obtained from the Public Use Sample.

F. Duplication or gap filling

The Census is probably the best source of data on numbers of artists and on their earnings and industry. However, the problems discussed in C should be noted.

* U.S. Bureau of the Census, Census of Population, 1970, Occupation By Industry, Final Report PC (2) - 7C, Table 8, pp. 251 and 243.

I. Most outstanding problems

1. Inability to obtain artist's earnings from more than one job - i.e., to tabulate earnings by artistic and by nonartistic occupation and industry.

2. The information on unemployment, employment, and labor force participation is probably inaccurate because of the choice artists have to call themselves either "self-employed" or "unemployed" or "not in the labor force".

Note: One possible way to remedy these problems would be to attach a question 42, which reads something like:

42. Were any of this person's earnings obtained in an artistic occupation (for example: dancer, artist, musician, curator)?

If NO, turn to next page.

If YES, answer a - d.

a) What is the artistic occupation?

b) What kind of business or industry did the person work in as an artist?

c) Was this person (repeat question 35)

d) How much of the total 1969 earnings (reported in 40 a-c) were obtained from this person's work in an artistic occupation?

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28

MAIL-OUT/MAIL-BACK ENUMERATION

D-2. 15-Percent Long Questionnaire—Population Section

(inside left)

(The population questions are repeated on succeeding

Page b

Name of persons on line (1) of page 2

Last name — First name — Initial

13. Where was this person born?

This State

14. What country was he born in?

15. W

17. What language other than English was spoken in this person's home when he was a child?

Yes

No

Name of other language

18. When did this person move into this house (or apartment)?

1965 or earlier

1964 to 1960

1959 to 1955

1954 or earlier

Not reported

Not applicable (Under 5 years old)

19a. Did he live in this house on April 1, 1965?

Yes

No

b. Where did he live on April 1, 1965?

20. Since February 1, 1970, has this person attended regular school or college at any time?

Yes

No

21. What is the highest grade (or year) of regular school he has ever attended?

Name of city, town, village, etc.

Kind of school

Highest grade (or year) he attended

1 2 3 4 5 6 7 8 9 10 11 12

Did he finish this grade?

1 2 3 4 5 6 7 8 9 10 11 12

Yes

No

ANSWER THESE QUESTIONS FOR

22. Did he finish the highest grade (or year) he attended?

Now attending this grade (or year)

Finished this grade (or year)

Did not finish this grade (or year)

23. When was this person born?

Born before April 1956— *Please go on with questions 25 through 41*

Born April 1956 or later— *Please omit questions 25 through 41 and go to the next page for the next person*

25. How many babies has she ever had, not counting stillbirths?

1 2 3 4 5 6 7 8 9 10 11 12 or more None

26. If she is a man:

a. Has he ever served in the Army, Navy, or other Armed Forces of the United States?

Yes

No

b. Was it during— *(Fill the circle for each period of service)*

Vietnam Conflict

Korean War

World War II

World War I

Any other time

QUESTIONS 27 THROUGH 41 ARE ASKED FOR ALL PERSONS BORN BEFORE APRIL 1956 EXCEPT OTHER HOUSEWIVES, STUDENTS, OR DISABLED PERSONS AS WELL AS PART- OR FULL-TIME WORKERS

29a. Did this person work at any time last week?

Yes — Fill the circle for each kind of work he did last week

Regular full- or part-time work

Military reserve or National Guard work

Paid work in own business or profession, on own farm, or unpaid work in family business or farm

Volunteer work

No — Fill the circle if this person did not work last week, but had a job or business from which he was absent or on layoff

b. How many hours did he work last week (at all jobs)?

If he worked more than one job, print number of hours worked at extra job(s)

1 to 14 hours

15 to 29 hours

30 to 34 hours

35 to 39 hours

40 hours

41 to 48 hours

49 to 59 hours

60 hours or more

c. Where did he work last week?

If he worked at more than one place, print name of place where he worked most last week

If he usually worked at more than one place or if his place does not have a numbered address, give cross street

(1) Address (Number and street name)

(2) Name of city, town, village, etc.

(3) Inside the limits of this city, town, village, etc.?

Yes

No

(4) County

(5) State

(6) ZIP Code

FOR OFFICE USE		
Person	13.	14–15
1	U S	
2	I	
3	F	
4		
5	0	
6	1	
7	2	
	3	
X	4	
SS		
Y N		
17.	19.	
	0	0
	1	1
	2	2
	3	3
	4	4
	5	5
	6	6
	7	7
	8	8
	9	9
X	1 2 3 4 5 6 7 8 9	
25c.		
A		
0	0	
1	1	
2	2	
3	3	
4	4	
5	5	
6	6	
7	7	
8	8	
9	9	
29c.		
0	0	
1	1	
2	2	
3	3	
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6	6	
7	7	
8	8	
9	9	
29c.		
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1	1	
2	2	
3	3	
4	4	
5	5	
6	6	
7	7	
8	8	
9	9	

Make no mark in the margin

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D-2. 15-Percent Long Questionnaire: Population Section--Continued

(Inside right)

ages of this form, for six more persons)

THE PERSON LISTED ON LINE 1

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33. A B C D E F G H J K L M

34. N P Q R S T U V W X Y Z

Make an X mark in the margin

d. How did he get to work last week? *Fill one circle for chief means used on the last day he worked at the address given in 29c*

Driver, private auto — Taxicab
Passenger, private auto — Walked only
Bus or streetcar — Worked at home
Subway or elevated — Other means—Specify
Railroad

After completing question 30d, skip to question 31

30. Does this person have a job or business from which he was temporarily absent or on layoff last week?

Yes, on layoff
Yes, on vacation, temporary illness, labor dispute, etc.
No

31a. Has he been looking for work during the past 4 weeks?

Yes — No— *Skip to 32*

b. Was there any reason why he could not take a job last week?

Yes, already has a job
Yes, because of this person's temporary illness
Yes, for other reasons (in school, etc.)
No, could have taken a job

32. When did he last work at all, even for a few days?

In 1970 — 1964 to 1967 — 1959 or earlier — *Skip to 37*
In 1969 — 1960 to 1963 — Never worked — *Skip to 37*
In 1968

33–35. Current or most recent job activity

Describe clearly this person's chief job activity or business last week, if any. If he had more than one job, describe the one at which he worked the most hours.

If this person had no job or business last week, give information for last job or business since 1960.

33. Industry

a. For whom did he work? *If was on active duty in the Armed Forces, print AF and skip to question 37*

(Name of company, business, organization, or other employer)

b. What kind of business or industry was this?

Describe activity at location where employed

(For example, furniture factory, retail supermarket, dairy farm, TV and radio station, auto assembly plant, road construction)

c. Is this mainly— *(Fill one circle)*

Manufacturing — Retail trade
Wholesale trade — Other *(Agriculture, construction, service, government, etc.)*

34. Occupation

a. What kind of work was he doing?

(For example, TV repairman, sewing machine operator, crop planter, civil engineer, farm operator, farm hand, senior high English teacher)

b. What were his most important activities or duties?

(For example, types, keeps account books, bills, sells cars, operates printing press, cleans buildings, washes, concrete)

c. What was his job title?

35. Was this person— *(Fill one circle)*

Employee of private company, business, or individual, for wages, salary, or commissions
Federal government employee
State government employee
Local government employee *(city, county, etc.)*
Self-employed in own business, professional practice, or farm—
Own business not incorporated
Own business incorporated
Working without pay in family business or farm

37. In April 1965, was this person— *(Fill three circles)*

a. Working at a job or business *(full or part-time)*?
Yes — No

b. In the Armed Forces?
Yes — No

c. Attending college?
Yes — No

39a. Last year (1969), did this person work at all, even for a few days?

Yes — No— *Skip to 41*

b. How many weeks did he work in 1969, either full-time or part-time?

Count paid vacation, paid sick leave, and military service

13 weeks or less — 40 to 47 weeks
14 to 26 weeks — 48 to 49 weeks
27 to 39 weeks — 50 to 52 weeks

AF
NW

40a. 40b.

40. Earnings in 1969— *Fill parts a, b, and c for everyone who worked any time in 1969, even if he had no income.*

(If exact amount is not known, give best estimate.)

a. How much did this person earn in 1969 in wages, salary, commissions, bonuses, or tips from all jobs?

$ 00 *(Dollars only)*
OR None

(Before deductions for taxes, bonds, dues, or other items)

b. How much did he earn in 1969 from his own nonfarm business, professional practice, or partnership?

$ 00 *(Dollars only)*
OR None

(Net after business expenses. If farm, business, or practice was operated jointly with partner, report only his share)

40c. 41a

c. How much did he earn in 1969 from his own farm?

$ 00 *(Dollars only)*
OR None

(Net after operating expenses. Include earnings as tenant farmer or sharecropper. If farm lost money, write "Loss" before amount.)

41. Income other than earnings in 1969— *Fill parts a, b, and c*

(If exact amount is not known, give best estimate.)

a. How much did this person receive in 1969 from Social Security or Railroad Retirement?

$ 00 *(Dollars only)*
OR None

41b. 41c.

b. How much did he receive in 1969 from public assistance or welfare payments?

Include aid for dependent children, old age assistance, general assistance, aid to the blind or totally disabled.

Exclude separate payments for hospital or other medical care.

$ 00 *(Dollars only)*
OR None

c. How much did he receive in 1969 from all other sources?

Include interest, dividends, veterans' payments, pensions, and other regular payments.

(See instruction sheet)

$ 00 *(Dollars only)*
OR None

D-2

→ Please turn to the next page and answer the questions for the person listed on line (2) of page 2.

6. Current Population Survey (Census Bureau)

The monthly Current Population Surveys sample 47,000 households and provide data for a variety of Census Bureau (Current Population Studies, P-20, P-50, P-60, etc.) and Bureau of Labor Statistics (Unemployment Statistics) reports. The reported Statistics provide data by broad occupational category (generally all Professional, Technical and Kindred Workers). It is possible to contract for more detailed tabulations, by artistic occupation (architect, actor, dancer . . .), as NEA has done.

A summary of the tabulations for NEA are reported in Research Division Report #1, "Employment and Unemployemnt of Artists: 1970 - 1975", April 1976. The main problem with these tabulations is the large sampling errors for data in divisions beyond "Writers, artists, and entertainers". For example, the estimated 1975 unemployment rate for actors is 35%. The standard error is 6.9%. This means that the 95% confidence interval is 21.2% to 48.8%.

The Current Population Surveys do not now ask questions which would allow estimates of artist's earnings from multiple jobs. However, the Census Bureau might be willing to add an appropriate question occasionally.

(a) Business Committee for the Arts (Survey of Corporate Giving)
(b) Giving USA (American Association of Fund Raising Counsel)
(c) Giving in America (report of the Filer Commission on Private Philanthropy and Public Needs, 1975)

This section analyzes the results of the Filer Commission's study, Giving in America, the American Association of Fund Raising Counsels' study of Giving USA and the Touche-Ross study of the Business Committee for the Arts. The Filer Commission and the AAFRC's research is concerned with all areas of philanthrophic giving of which the arts are only one portion while the BCA study is only reporting on arts support.

I. ITEMS COVERED

A. Input-Output Factors

Filer Commission -- 79% of all giving in 1974 came from living individuals. 25,000 private grant-making foundations exist today. Of some 1.7 million corporations that filed income tax returns in 1970, only 20% reported any charitable contributions. There may be as many as 6 million organizations in America's voluntary sector.

AAFRC -- the total number of foundations is estimated to be 26,000. More than 75% of support for the arts comes from living donors and bequests. Foundations account for some 15% of total contributions to the arts and humanities.

BCA--the survey population was defined as the 65,774 businesses listed by Dun and Bradstreet in their combined Million Dollar and Middle Market Directories.

B. Characteristics of Establishments in Group

Filer Commission -- interviews were conducted with 2,917 individuals representing a cross-section of American contributors and non-contributors. The estimated breakdown of private giving in 1973 was:

Religion	$10.28 billion	Social Welfare	$2.07 billion
Education	4.41	Arts, Humanities, Civic	1.67
Health	3.89	Other	3.19

Higher income givers give in particular to educational and cultural organizations and hospitals while lower-income donors give above all to religion

AAFRC -- the 1974 distirbution of funds was:

Religion	$10.85 billion	Arts & Humanities	$1.28 billion
Health & Hospitals	3.90	Civic & Public	.71
Education	3.72	Other	2.35
Social Welfare	2.34		

BCA -- Of the $144 million contributed to arts organizations in 1974, museums received 20% of all funds and symphony orchestras received 27% of all funds. Film and individual artists received the least funds.

C. Demand Audience and Financial

Filer Commission -- the commission estimated that around $80 billion a year (including both government and private funds) is given to tax exempt organizations. If non-money resources, such as volunteer work and free services is included, the amount rises to over $100 billion annually.
Bequests amounted to $2.07 billion in 1973.
Foundation grants amounted to $2.11 billion.
Corporate contributions amounted to $1.25 billion.

AAFRC -- quoted the Filer Commission figures and the BCA amounts for a breakdown of where private support came from. AAFRC also quoted Museums USA and the 1973 ASOL report for information on museums and symphony orchestras.

BCA -- large companies (sales in excess of $100 million) account for the largest share of business support of the arts providing 42% of all funds. Consumer-oriented companies provided 38% of the funds.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

Filer Commission--the Commission on Private Philanthropy and Public Needs (Filer Commission) was established in 1973. It undertook no fewer than 85 studies in its two years of operation. One study was concerned with the arts. Some funding comparisons are made between 1964 trends and 1974 trends.

AAFRC-- has conducted annual surveys for a number of years and will continue to do so. The 1975 report analyzing 1974 giving is the basis for this draft.

BCA -- has undertaken studies analyzing corporate support in 1970 and 1973. The 1973 figures were reported in published form in 1974 and comparisons are made with the 1970 data.

B. Sampling Characteristics

Filer Commission -- not known for all aspects of the report, but a national sample survey on giving behavior and attitudes was conducted for the Commission by the Survey Research Center of the Institute for Social Research at the University of Michigan working in conjunction with the U.S. Census Bureau.

AAFRC -- claims that its reports represent almost the entire philanthropic sector. AAFRC relies heavily on service organization annual reports for its findings. It is, therefore, very likely that the universe represented in its reports is close to 100% Also 100 of the largest foundations are contacted annually by AAFRC requesting the amount and purpose of foundation grants.

BCA -- 12,475 questionnaires were mailed to companies headquartered in the U.S. The survey population was defined as the 65,774 businesses listed in Dun and Bradstreet's combined Million Dollar and Middle Market Directories representing 87% of total U.S. dorporate sales. The business population was stratified for sampling purposes by sales and net worth. Separate strata were established for both banks and brokers based on employment size. In addition any members of BCA not included in the above strata were included in the survey. 1,648 companies responded with complete questionnaires.

The business community in the survey represents 87% of the total U.S. corporate sales and those sampled represent 73% of the reported sales of the population in 1973. The banks in the survey accounted for 87% of all those employed by banks in 1973. The brokers in the survey accounted for 48% of all those employed by brokers in 1973.

C. Questionnaires

Filer Commission -- had an advisory Committee of more than 100 experts in the fields of economics, law sociology and taxation plus representatives from many philanthropic and non-profit organizations who conducted the research for the Commission's findings. Questionnaires, if any, and their use, is not known. The commission also employed consultants who contributed to the findings.

AAFRC -- No questionnaire is utilized. AAFRC relies on previously published studies and its survey of foundations for information published.

BCA -- The initial mailing of the questionnaire was followed up by a second mailing and selected telephone interviews. A copy of the BCA questionnaire is attached.

D. Data Dissemination

Filer Commission -- the summary report was made available in paperback form in 1975. Notice of the report's findings appeared in national newspapers such as the New York Times. Each of the separate (over 85) reports commissioned for the study will be made available during 1977.

AAFRC -- reports are published annually in paperback form. National newspaper coverage is spotty, but announcement of the report's findings are always published in foundation newsletters as well as government agency publications. 16-18,000 copies are distributed.

BCA -- Findings from the survey were noted in the AAFRC report and appeared in various arts publications.

E. Data Utilization

Filer Commission -- the purpose of this Commission was to study the role of both philanthropic giving in the U.S. and to make recommendations to the voluntary sector, to Congress and to the American public concerning ways in which the sector and the practice of private giving can be strengthened and made more effective.

AAFRC -- data from its reports are utilized by the private and public sectors when analyzing private support for philanthropy.

BCA -- the study's objectives were to estimate business support during 1973, to identify the major arts forms receiving support and the portion of total support they receive, to analyze business giving for the arts trends since 1970 and to evaluate the likely trend in arts support through 1976. Results of this survey would be of interest to the same parties as those concerned with the Filer Report and the AAFRC's surveys.

F. Duplication with Other Sources

Filer Commission -- was a one-time Commission studying private philanthropy. It somewhat duplicated the work done by AAFRC and the BCA but its overall scope and emphasis on policy separates it from the other two sources.

AAFRC --its reports duplicate the findings of many service organization studies utilized in Giving USA, i.e., Museums USA, ASOL, BCA, in the arts, but it is unique in that the AAFRC published the data from these various sources in one annual publication.

BCA -- this is the only study done examining business support of the arts.

G. Procedures in Collection and Costs of Collection

Filer Commission -- papers were commissioned on numerous subjects relating to private giving. The reports resulting from this study will be published this year. It was noted in the 1973 AAFRC study that $2 million was given by all sectors of the non-profit world for the work of this Commission.

AAFRC -- AAFRC's director relies on current (past year) studies for inclusion in Giving USA. In addition, 100 of the largest Foundations in the U.S. are contacted annually to determine the amounts of funds they have distributed.

The director of AAFRC spends two months full-time annually to work on the publication. This is the major cost.

BCA -- the methods of analysis have already been described. In addition, however, for each stratum the mean support, standard deviation and standard error of the mean were calculated for both total philanthropy and support of the arts. The costs of collection and publication are $70,000.

H. Most Outstanding Problems with Data

The Filer Commission report barely touched on the arts. No new financial or economic data were obtained and in this instance it closely followed the reports published by the AAFRC which also relies mainly on secondary data sources for its information.

The Filer Commission found AAFRC's giving estimates to be low by as much as 20% in some instances. Accordng to page 10 of AAFRC's 1974 annual report, "Studies concerning individual giving prepared for the Filer Commission indicate that the AAFRC's estimates have been on the conservative side and that individual giving may be 10 or perhaps 20% higher than the totals that are shown."

The BCA report goes into great detail to explain its methodology, how it arrived at estimates, how it projected from its sample to the universe. It is a very good piece of statistical research obtained from the viewpoint of the giver rather than the grantee. The BCA figures differed from the Ford projections for corporate support of art groups. BCA has covered a larger universe and has dealt with organizations that keep more accurate records than most art groups. It is therefore believed to be more accurate in predicting corporate support than Ford.

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A SURVEY OF 1973 BUSINESS SUPPORT OF THE ARTS

This study is being conducted under the auspices of the Business Committee for the Arts.

This form when completed will be kept in the Touche Ross Confidential files. The information requested herein will in no way be identified with your company or with any of its officers or employees.

PLEASE RETURN ONE COPY TO:

TOUCHE ROSS & CO.
1633 Broadway
New York, New York 10019
Room 318

DEFINITION: Within the context of this survey, support of the Arts is broadly defined and includes such items as dollar contributions, gifts in kind, use of facilities, and selected business expenses. The support can be forthcoming directly from a business or a foundation established by a business.

☐☐☐☐☐☐☐☐☐
1-9

PLEASE SEND ME A COPY OF THE COMPLETED SURVEY ☐
10-1

Section A: BASIC INFORMATION

1. Company Name _____

2. Headquarters Address _____

_____ Zip _____

X Do you consider your company: (identify the most appropriate - check only one)

11-1 ☐ Consumer oriented

11-2 ☐ Service oriented

11-3 ☐ Commercially or industrially oriented

11-4 ☐ Other _____

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Section B: SUPPORT OF THE ARTS

1. Did your company support any of the Arts* in 1973? Yes ☐ (12-1) No ☐ (12-2)

2. How has your support for the arts changed since 1970?

13-1 ☐ Increased 13-2 ☐ Decreased 13-3 ☐ About the same

3. What do you think will be the ~~magnitude~~ of your support of the arts during 1974 - 1976?

14-1 ☐ More 14-2 ☐ Same 14-3 ☐ Less 14-4 ☐ Undecided

4A. Total philanthropic contributions** and business expense contributions** made in 1973; total to all recipients (e.g., education, health, religion, arts, etc.):

15-23 $ _____

4B. Business expense contributions included in answer 4A:

24-32 $ _____

(If your answer to Question 1 was Yes, please answer Questions 5 and 6.)

5. Of your total philanthropic contributions and contributing business expense in Question 4A, identify the approximate dollar value of your company's support of the arts for calendar/fiscal year 1973:

33-41 $ _____

6. Please indicate the approximate percentage distribution of your support of the arts in Question 5 to each of the following art categories (the total should equal 100%):

	%			%	
42-43	_____	Opera	60-61	_____	Crafts
44-45	_____	Symphony Orchestra	62-63	_____	Films on Cultural Matters
46-47	_____	Other Music	64-65	_____	Individual Artists
48-49	_____	Historic and Cultural Restorations	66-67	_____	Purchase of Art
50-51	_____	Dance	68-69	_____	Art Funds/Councils
52-53	_____	~~Non-Profit~~ Theaters	70-71	_____	Exhibits of Art
54-55	_____	Museums	72-73	_____	Art or Cultural Centers
56-57	_____	~~Special Cultural~~ Radio and ~~Television Programming~~	74-75	_____	Arts Education
58-59	_____	Public Radio and Television	76-77	_____	Other
				_____	

_____
Name of Preparer

_____
Title

* Examples of art forms are listed in Question 6.

** The total contribution should include both philanthropic contributions and business expense contributions:

PHILANTHROPIC CONTRIBUTIONS

Definition: Philanthropic contributions are considered to be the portion of a company's support that is reported to the IRS as deductible under the philanthropy provisions of the code. (Includes gifts made by your company to foundations or other fund distributing agencies, re: Income Tax, Form 1120, Line 19.)

BUSINESS EXPENSE CONTRIBUTIONS

Definition: Business expense contributions are the portion of a company's donations to ~~causes~~ activities that are considered part of the company's normal business expenses. This is distinct from and in addition to the sums reportable to the IRS as deductible philanthropic expense. Examples are: Gifts of facilities for educational television programs, Donations of advertising space to assist in arts campaigns, Contribution toward travel expenses for special arts groups, Sponsorship of cultural television programs.

7. The Ford Foundation, Finances of the Performing Arts (1974)

I. Items Covered

These are displayed on the "Worksheets" (in Appendix I) which served as the questionnaires for the second Ford Survey.

II. Characteristics of Data Collection, Dissemination, and Utilization*

A. Time series

Two surveys were conducted. The first survey covered Fiscal Years 1966-71; the second, 1972-74. Both surveys included non-profit professional performing arts organizations with annual budgets of approximately $100,000 or more in the following categories:

Modern Dance	Symphony
Ballet	Theater
Opera	

There are two survey data tapes. The first contains all the data from the first survey, on 166 organizations. The second tape contains data on 164 organizations subdivided as follows:

130 participated in Survey I and II and reported 9 years of data,
8 participated in Survey I and II but did not report data for 9 years,
26 were new in the second survey; 13 of these reported data for 9 years.

The first tape was in the old format and is no longer available. The figures from this tape can be recaptured from xerox copies of the printout which is retained in the Ford Foundation, Office of the Arts files.

All organizations that reported data in Survey I but not in Survey II were deleted from the second tape. The number of organizations in the second tape and the number deleted by art form are:

No. with 9 years of data		IN SECOND TAPE Survey I & II	Survey II only	DELETED FROM SECOND TAPE (Survey I but not II
26	Theater	25	11	2 (1 was not in existence during the second Survey years)
29	Opera	26	3	5
76	Symphony	74	5	17 (1 was not in existence during the second Survey years)
8	Ballet	9	3	none
4	Modern Dance	4	4	4
143	Total	138	26	28
		164		

*Only highlights are reported in this section. Much more detail is contained in The Finances of the Performing Arts, The Ford Foundation, New York, 1971. A similar volume for the second Survey should be available sometime after Spring, 1977.

B. Sampling characteristics

Membership in the first survey was restricted to non-profit professional performing arts organizations with annual operating budgets above $100,000 in 1969-70.

195 organizations were mailed the first survey forms, 178 responded with some data, 166 were included in the final report and data tape. Organizations were eliminated for any one (or combination) of the following reasons:

(1) They did not respond,
(2) Operating budgets were less than $100,000,
(3) They were highly specialized and atypical,
(4) They were unable to supply sufficient data.*

In the second survey all 166 Survey I plus 54 new organizations were asked to participate. The new organizations were all those suggested by NEA and/or the service agencies from their lists of organizations that had operating budgets of $100,000 or more in 1973-74. Of the 54 new organizations, 28 did not participate. Most of the non-participants did not respond because of lack of data.

In summary, the second data tape, containing results of Surveys I and II combined, falls short of the universe of performing arts organizations with operating budgets over $100,000 annually by the following:

(1) The 28 organizations who responded in Survey I but not II,
(2) The 28 new organizations in Survey II who did not respond,
(3) Any of the original 195 organizations in Survey I that did not or could not respond and were not included in the new group for Survey II and had the appropriate budget size (probably a small number),
(4) Any organizations with an appropriate budget size not included in the mailing list for I and II (probably a small number).

C. Questionnaires

The Survey I questionnaires were designed with the aid of managers from arts organizations and economists. The first draft forms were sent to a few arts organizations for comment. The Ford Foundation revised the forms and then sent them to 10-15 additional art organizations to fill out. The results of this pilot were used to revise the forms to their final format and content.

The second questionnaire, while maintaining consistency with information requested on the first, was improved in format and in content with respect to a few definitions of terms. The second questionnaire is attached in Appendix I. The first one had the definitions separate from the questionnaire. The second questionnaire differed from the first in that length of season was changed to period of employment in weeks, ticket income was calculated with several intermediate steps, and Ford Foundation Cash Reserve Grants were given a separate line.

There was considerable follow-up in terms of obtaining responses and filling in missing data. All lines for every organization contain a number, either reported, estimated by a statistical procedure, or filled in by Ford staff on the basis of knowledge of the organization. The Ford Foundation obtained financial statements for almost all organizations; a high proportion were audited. IRS 990 forms or personal records were obtained

*The Finances of the Performing Arts, p. 27.

for those few organizations without financial statements. The filled-in survey forms were then checked by accountants or Ford staff for consistency with the survey responses and the survey was changed where incorrect.

The 1972 Census of Business detailed reporting form for the performing arts (planned to continue essentially unchanged in 1977) is similar, although less detailed, than the Ford questionnaires. The Census forms ask for estimates, if actual figures are unavailable. The Census Bureau has done no analysis on the accuracy of the responses. The information reported on the Ford Survey provide a basis for inferring problems in the Census data. Table 1 contains a crosswalk relating Census of Business line items to numbers on the second Ford survey (columns 1 and 2). Column 3 contains an (*) for those items which organizations had trouble responding to in the Ford Survey. The reporting problems were ascertained through visual scanning of a Ford Foundation printout of each organization's data by line number and year. Data items which could not be supplied by the art organization were flagged and could be observed in the computer printout. Because the Census data are more aggregated than the Ford data, the organizations probably had trouble responding only to number of paid admissions. However, the problems enumerated under I and J for filled-in data apply to the Census; that is, admission receipts, government grants and tickets sold to subscription series are likely to be inaccurate even though they are usually not left blank by an organization.

D. Data dissemination

The first survey results are recorded, explained, and analyzed in The Finances of the Performing Arts, Ford Foundation, 1971, Volumes I and II. Volume I contains the financial and effective factor data, Volume II the audience survey. Volume I is the focus of this draft.

10,000 copies of Volume I and 5,000 copies of Volume II were printed. These volumes were distributed free to the following people and groups: all survey participants, every member of Congress, state arts councils, major research organizations, arts service organizations, 50 to 100 newspapers and magazines for review, several foreign arts councils, and anyone who requested one in preparatory stages. Volume I now sells for $10; the Foundation sells about 50 per month.

E. Data utilization

1. Arts organizations in their fund raising efforts and presentations to their boards.
2. Several researchers:
   - Marellen Johnson Dunn, Governor's Commission on the Arts, Minnesota
   - Bruce Seaman, University of Chicago, Ph.D. thesis
   - Elsie Martin, Master's thesis at the University of North Carolina, under supervision of George Fishman
   - Dick Netzer and Gerry Katz, 20th Century Fund Study
   - Two NEA sponsored model building projects (Robert Deane, Harry Greenfield and Sam Schwartz)

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Table 1

Column 1 1972 CENSUS OF BUSINESS	Column 2 FORD SURVEY II (FY 72-74)	Column 3 INACCURACIES IN FORD DATA OR TROUBLE RESPONDING
Operating Receipts		
a. Receipts from the public for entertainment	(line numbers)	
1. Admission receipts and membership dues	1010-1060 (1040, 1060 and subtotals) 1120?	
2. Admission taxes	---	
3. Sale of merchandise	1140 pt.	
b. Contract fees from providing entertainment	1070, 1080	*
c. Royalties	1090 pt.	
d. Receipts from providing services to the theatrical industry	---	
e. Receipts from rental of owned facility	1140 pt.	
f. All other operating receipts	1130?, 1140 pt., 1120?	
Other Receipts		
h. Contributions		
1. Governmental (including NEA)	1230, 1240, 1250 (1247)	
2. Private	1210, 1190 (prorated below)	
individuals	1170	
foundations	1200, 1222, 1224	
business & industry	1180	
i. All other receipts	1310?, 1150	
Ford Income Base Lines Not Included in Census		
1340: Accumulated Endowment Corpus		
1350: Accumulated Other Corpus		
1360: Accumulated Ford Foundation Cash Reserve Fund Balance		
Costs		
a. Royalties	2190	
b. Cost of theater, facilities, props, costumes, equipment, etc.		
1. theater or facilities	2220, 2230	
2. costumes, props, equipment, etc.	2180	
c. Depreciation or amortization of fixed asset accounts	2240, 2260	
d. Cost of personnel	2155	
1. Administrative personnel	2210, 2120	
2. Artistic personnel		
performing	2003, 2007 (2010), 2020	
creative artists	2040, 2050?, 2070?, 2060	
technical	2090	
3. Other supportive	2130, 2140	
e. Advertising and promotion	2270, 2280	
f. All other costs	2290, 2300, 2200 pt.?, 2230 pt.?	
Ford Expenditure Base Lines Not Included in Census		
2360: Net after Income and Corpus Transfers		
2365: Accumulated Surplus/Deficit Beginning of Year		
2375: Changes to Accumulated Surplus/Deficit		
2390: Accumulated Surplus/Deficit End of Year		
2160: Employee Fringe Benefits		
Other		
a. Paid admissions during the year		
1. By subscription	3160,3170,3180,(3183)	] Income *
2. By individual event	3187	] Base *
b. Showings or performances (for which admission receipts or contract fees were received)	3100,3110,3120	] Effective* Factors

F. Duplication

The financial data is the most complete (and probably accurate) available to date for a time series of organizations. The effective factors are much less reliable and are probably no better than those collected on a smaller scale for individual research projects.

G. Procedures

The data are stored in files on original questionnaires and on a standard magnetic tape. The tape format as stored on tape by Robert Deane of Applied Management Sciences (301-585-8181) is included in Appendix II.

H. Costs

Each group in the first survey was paid $500 to complete five years of data. They were paid $250 for the sixth year. New organizations in the second survey were paid $500 to complete nine years (or as many years as available). Ford total costs were significant. They involved at least the staff time of Rita Roosevelt, research assistant, the time of the economic statistical and accounting consultants, the supervisory time of Dick Sheldon, the time of a computer programmer, and computer time.

I. Most Outstanding Problems

1. The 28 organizations that responded in Survey I but not II.
2. The problems in reporting accurately on services income (earned or unearned), on capacity, and on number of nonsubscription tickets sold.

J. Quality and Problems with Specific Data Items

1. Services income
   a. Grants from government sources are interpreted as service income (earned) by many organizations (especially symphonies), when they should be reported as unearned government grants.
   b. If tickets are sold by a box office other than the organization's own, such ticket income will often be reported as services income.
2. Number of tickets sold are inaccurate because some organizations, mainly symphonies, do not keep track (even for their home, main season performances).
3. Capacity: Organizations, especially symphonies, had difficulty estimating the number of seats available. Many organizations do not have "homes" and therefore perform in public auditoriums, high schools, etc. Symphonies, even if they do have their own hall, often perform in parks, schools and outside facilities.
4. The Ford matching grants to symphony orchestras for endowment and to other groups for "cash reserve" may have distorted endowment contributions, and deficits from what it would "normally" be. (If these Ford grants are an exception, this is valid.)

- -

Much of the information in this draft was obtained in a meeting at The Ford Foundation on November 12, 1976, and during a subsequent meeting on November 22, 1976, with Ms. Rita Roosevelt at The Ford Foundation.

Attendance at the November 12, 1976 meeting:

Dick Sheldon	Ford Foundation
Rita Roosevelt	Ford Foundation
(212)573-5269	
Jerry Lerner	Ford Foundation
Bob Deane	Applied Management Services
Sam Schwartz	Center for Policy Research
Hank Schlenker	Touche Ross and Company
David Waterman	NEA
Gerry Katz	NYU
Leanna Stiefel	NYU

Appendix I: Ford Survey II Worksheets (Questionnaires)

Appendix II: Format for magnetic tape of data from Ford Survey I and II, as put together by Robert Deane of Applied Management Sciences.

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WORKSHEET

Table 1: Income Base

Page 1

Enter only one figure on each line and round all figures to the nearest dollar. Do not show cents. Use commas to separate hundreds from thousands. If more than one facility is used, show figures for combined facilities when applicable. *Revenue figures reported should reconcile with organization's audited financial statements.*

If you have any questions, call Miss Rita Roosevelt (212-573-5269) collect.

TICKET INCOME

1010 Subscription Tickets

Price Per Ticket Offered: Show price *per performance* of an individual home season subscription ticket from low to high. **Do not** show price of a whole subscription. **Do not** show student subscription ticket price as low.

Number of Tickets Sold: Show total number of individual tickets sold for performances presented on a subscription basis (i.e., number of subscriptions x number of tickets included in each subscription).

Total Subscription Ticket Income: Show total net subscription ticket income after admission taxes, discounted if applicable, for all performances in the home season or series sold on a subscription or subscription series basis. **Exclude** income from performances given by outside organizations unless part of the main subscription series.

1020 Single Tickets

Price Per Ticket Offered: Show price range of regular single tickets from lowest to highest price offered for any performance in the home subscription season or series. **Do not** show student price ticket as low.

Number of Tickets Sold: Show total number of single tickets and block tickets sold for all performances in the home subscription season or series.

Total Single Ticket Income: Show total net single ticket income after admission taxes for all performances played in the home subscription season or series. Include total revenue for block sales, discounted theater parties, etc., but **exclude** student sales and single ticket revenue from productions outside the main season or series, or from performances of other groups unless part of the main subscription series.

1030 Student Tickets

Price Per Ticket Offered: Show price range of single student tickets from lowest to highest price offered for any performance in the home subscription season or series.

Number of Tickets Sold: Show total number of single student tickets and block tickets sold for all performances in the home subscription season or series.

Total Student Ticket Income: Show total net student ticket income after admission taxes for all performances played in the home subscription season or series. Include total revenue from all students' block sales or any special or extra student performances presented as part of the main season, but **exclude** revenue from special student performances not considered part of the main season and for which tickets were sold or from purchase of performances or reimbursement of services. **Exclude** income from performances of other groups unless part of the main subscription series.

1040 Total Main Season Tickets

Number of Tickets Sold: Total number of subscription, single, and student tickets sold in the main subscription season or series. Add lines 1010, 1020, and 1030.

Total Main Season Ticket Income: Total income derived from subscription, single, and student ticket sales in the main subscription season or series. Add lines 1010, 1020, and 1030.

1050 Other Ticketed Performances

Price Per Ticket Offered: Show price range of single tickets from lowest to highest price offered for any performance *not included* in the home subscription season or series. **Do not** show student price ticket as low.

Number of Tickets Sold: Show total number of tickets sold for any performance *not included* in the home subscription season or series.

Total Other Ticketed Performance Income: Show total net income after admission taxes derived from performances utilizing the organization's own artistic personnel for which the organization sold tickets other than those included in the home subscription season or series. Include revenue from programs or productions not a part of the main season or series, and all other activities utilizing the organization's artistic personnel for which tickets were sold whether in the main hall, local area, or on tour. **Exclude** income from performances of other groups.

1060 Total Ticket Income

Number of Tickets Sold: Add lines 1040 and 1050.

Total Ticket Income: Add lines 1040 and 1050.

Average Realized Ticket Price: Calculate this amount by dividing Total Ticket Income (line 1060) by Number of Tickets Sold (line 1060). *This calculated amount should be within the price range of tickets offered.*

TICKET INCOME

Fiscal Year	Price Per Ticket Offered LOW	Price Per Ticket Offered HIGH	Number of Tickets Sold	TOTAL INCOME	Average Realized Ticket Price
1010 Subscription Ticket Income					
1020 Single/Block Ticket Income					
1030 Student/Block Ticket Income					
1040 Total Main Season Ticket Income					
1050 Other Ticketed Performance Income					
1060 Total Ticket Income					

Fiscal Year	Price Per Ticket Offered LOW	Price Per Ticket Offered HIGH	Number of Tickets Sold	TOTAL INCOME	Average Realized Ticket Price
1010 Subscription Ticket Income					
1020 Single/Block Ticket Income					
1030 Student/Block Ticket Income					
1040 Total Main Season Ticket Income					
1050 Other Ticketed Performance Income					
1060 Total Ticket Income					

Fiscal Year	Price Per Ticket Offered LOW	Price Per Ticket Offered HIGH	Number of Tickets Sold	TOTAL INCOME	Average Realized Ticket Price
1010 Subscription Ticket Income					
1020 Single/Block Ticket Income					
1030 Student/Block Ticket Income					
1040 Total Main Season Ticket Income					
1050 Other Ticketed Performance Income					
1060 Total Ticket Income					

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WORKSHEET

Table 1: Income Base

Page 2

LINE	ITEM			
1070	**Services Income from Government Sources** Show all income derived from performances and services for which a fee is received resulting from federal, state, or local governmental funding or any combination thereof, the payment of which is *not dependent* on ticket sales or size of audience. Include all those activities utilizing any or all of the organization's artistic personnel including purchase of performances, instruction or demonstration, and all other similar services and reimbursements whether contracted in the main hall, local area, or on tour. **Exclude** all services income derived from sources other than governmental. **Exclude** performances for which the organization sold tickets. Show all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2; then show as net.			
1080	**Services Income from Other Sources** Show all other income, after booking commission if any, derived from performances and services for which a fee is received *not dependent* on ticket sales or size of audience, and not included under governmental funding. **Exclude** performances for which the organization sold tickets. Include all such fee-paid activities utilizing the organization's artistic personnel whether in the main hall, local area, or on tour. Show all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2; then show as net.			
1090	**Recordings/Films/Radio/TV** Show all income derived from recording, film, radio, and television activities including royalties and fees. Consider all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2; then show as net.			
1120	**Income from Performances of Other Groups** Show all income derived from those attractions, impresario activities, or programs not considered part of the regular activities of the organization's own artistic personnel such as attractions of other organizations or outside guest artists sponsored by the organization, film festivals, etc. Include all such activities whether the organization sold tickets or not. Show all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2; then show as net.			
1130	**School/Class/Training Income** Show all income from the operation of schools, classes, or training facilities unless funded by federal, state, or local government. Show all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2; then show as net.			
1140	**Other Nonperformance Earned Income** Show all nonperformance income resulting from the operation of the organization including interest, service fees, rental of owned facility, equipment, or any other miscellaneous nonperformance income. Show all gross income from program sales or advertising, concessions, sale of food and beverage, libretti, etc., except in those instances where no corresponding expenditures are shown in Table 2; then show as net. **Exclude** all income from reimbursement for services and income from grants and gifts or endowment income.			
1160	**Total Earned Income** Total of lines 1060 and 1070 through 1140.			

Note: If any net amount is included in the figures in line 1070, 1080, 1090, 1120, 1130, and/or 1140 also show that net amount separately in these spaces.

1070			
1080			
1090			
1120			
1130			
1140			

WORKSHEET

Table 1: Income Base

Page 3

LINE	ITEM			
	UNEARNED INCOME FOR OPERATIONS (Include in lines 1170 through 1275 all contributions and grants for general operating expenditures. **Exclude** contributions and grants for capital funding, endowment, or special or cash reserve funds.)			
1170	**Individual Contributions** Show total funds received directly from individual contributors either through annual maintenance/sustaining fund or membership drives. **Exclude** contributions made through a combined or united arts fund campaign or drive, and funds from local foundations including family foundations. Show any proceeds from short or long term obligations such as loans or notes when such obligations are discharged by an individual on behalf of the organization without payment by the organization.			
1180	**Business Contributions** Show total funds received from corporations, partnerships, proprietorships, business associations, or company foundations. **Exclude** business contributions made through a combined or united arts fund campaign or drive.			
1190	**Combined/United Arts Fund Contributions** Show total funds received through a combined or united arts fund campaign or drive.			
1200	**Local Foundation Contributions** Show total funds received from local foundations including family foundations or charitable trusts but **excluding** company foundations included in business contributions. Local foundations are those whose grant activities are characteristically limited to the local area. **Exclude** federal government foundations and national foundations.			
1210	**Other Local Contributions** Show all funds received from benefits, balls, galas, and fundraising events. Show all revenues as gross except in those instances where no corresponding expenditures are shown in Table 2, then show as net.			
1220	**Total Local Nongovernment Contributions** Total of lines 1170 through 1210.			
1222	**National Foundation Grants** Show total funds received from private national foundations. National foundations are those whose grant activities are on a national scale. **Exclude** local foundations and federal government foundations. **Exclude** business contributions. Include developmental, expendable or operating debt reduction funds.			
1224	**Ford Foundation Cash Reserve Fund Grant** Show amount of current installment received under Ford Foundation Cash Reserve Fund grant *only* if this amount is included as operating income on the organization's audited report.			
1228	**Total Private Sector Contributions and Grants** Total of lines 1220, 1222, and 1224.			
1230	**Federal Government Grants** Show total funds received from all federal government sources **excluding** services income. If Treasury Fund grants from the National Endowment for the Arts are included, report here *only* federal funds. Report private matching funds on the appropriate line or lines for private contributions.			
1240	**State Government Grants** Show total funds received from the state government and all its agencies, including state arts councils **excluding** services income.			
1250	**Local Government Grants** Show total funds received from municipal or county or other local governmental agencies including city arts councils. **Exclude** all services income and income derived from combined or united arts fund campaigns or drives.			
1247	*Note*: Show here *only* total grants received from county sources and included in line 1250 above.			

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WORKSHEET

Table 1 : Income Base

Page 4

LINE	ITEM			
1255	**Total Public Sector Grants** Total of lines 1230, 1240, and 1250.			
1275	**Total Contributions and Grants** Total of lines 1226 and 1255.			
1280	**Corpus Earnings Used for Operations** Show income earned from endowment corpus funds, capital funds, or special funds that was used for operating income. **Exclude** earned income that was retained as part of the corpus. **Exclude** corpus *principal* that was used for operating income.			
1290	**Total Unearned Income** Total of lines 1275 and 1280.			
	TOTAL INCOME AND CORPUS			
1300	**Total Operating Income** Total of lines 1160 and 1290.			
1310	**Corpus Principal Transferred to Operations** Show amount of corpus principal used or transferred to provide operating income.			
1320	**Total Income Including Corpus Transfers** Total of lines 1300 and 1310.			
1340	**Accumulated Endowment Corpus** Show total accumulated value of endowment corpus funds as shown in your organization's audited financial statements. Include any other endowment funds held by the organization which may be reflected in a financial statement other than the basic audit report. **Exclude** funds held by others on behalf of the organization and from which the organization can only receive income. In cases where the corpus funds themselves were used for operating income, the amount should be shown in line 1310 with the accumulated value of the corpus funds shown in this line reduced accordingly.			
1350	**Accumulated Other Corpus** Show total accumulated value of all other funds as shown in your organization's audited financial statements including capital or special funds but **excluding** endowment funds to be reported in the line above. Include any other funds held by the organization which may be reflected in a financial statement other than the basic audit report. **Exclude** funds held by others on behalf of the organization and from which the organization can only receive income. In cases where the corpus funds themselves were used for operating income the amount should be shown in line 1310 with the accumulated value of the corpus funds shown in this line reduced accordingly.			
1360	**Accumulated Ford Foundation Cash Reserve Fund Balance** Show total amount received under the Cash Reserve grant and retained in the Cash Reserve Fund.			

WORKSHEET 2-A-60

Table 2 : Expenditure Base

Page 1

Enter only one figure on each line and round all figures to the nearest dollar. Do not show cents. Use commas to separate hundreds from thousands. *Expense figures reported should reconcile with organization's audited financial statements.*

If you have any questions, call Miss Rita Roosevelt (212-573-5269) collect.

LINE	ITEM			
2003	**Salaries of Regular Performing Artists** *on stage* Show all salaries and fees including any vacation paid to performing artists *on stage* including all extras, jobbers, supernumeraries, etc., but **excluding** guest artists, directors, conductors, or guest or assistant directors or conductors. *Note*: Orchestras should consider all regular performing artists as *on stage*.			
2007	**Salaries of Regular Performing Artists** *in the pit* Show all salaries and fees including any vacation paid to performing artistic personnel *in the pit*, such as musicians, etc., but **excluding** guest artists, directors, conductors, or guest or assistant directors or conductors. *Note*: Theater, opera, and dance companies should consider all musicians as being *in the pit* regardless of where they may be placed during a performance.			
2010	**Total Regular Performing Artists Salaries** Total of lines 2003 and 2007.			
2020	**Guest Artists Salaries** Show all salaries and fees paid to guest performing artists, **excluding** guest directors or conductors.			
2040	**Regular and Guest Directors/Conductors Salaries** Show all salaries and fees including any vacation paid to directors, stage directors, conductors, choreographers; guest directors, conductors, or choreographers; or assistant directors, conductors, or choreographers. Some organizations may find it appropriate based on the functions of their own artistic director, stage director, conductor, or choreographer to include the entire salary or fee in this category. Others may wish to prorate a portion of that salary reflecting general administrative responsibilities to general administration. In those cases show here only the portion allocatable to artistic direction, artistic management, or production.			
2050	**Stage Managers/Instructors Salaries** Show all salaries and fees including any vacation paid to stage managers and assistant stage managers. Include all salaries and fees paid to teachers and instructors unless prime responsibility was reported under performing artists or under assistant directors or conductors, etc.			
2060	**Creative Designers/Technical Personnel Salaries** Show all salaries and fees including any vacation paid to creative designers or creative technical personnel including technical directors. **Exclude** regular technical *operating* personnel.			
2070	**Other Nonperforming Artists Salaries** Show all salaries and fees including any vacation paid to other nonperforming artistic personnel, such as composers, playwrights, dramaturgs, etc. **Exclude** fees paid for commissioned works.			
2090	**Stagehands/Crew/Shop Personnel Salaries** Show all salaries and fees including any vacation paid to all other regular or incidental building, installation, operating or running crew or personnel. Include stagehands, lighting and crew, wardrobe, shop production, and other backstage personnel but **exclude** front of house and box office personnel.			
2110	**Executive Personnel Salaries** Show all salaries and fees including any vacation paid to major policy making executive personnel, **excluding** salaries paid to supervisory management personnel. Include any proration of total salaries and fees paid to artistic directors, stage directors, conductors, or choreographers in compensation for general nonartistic administrative responsibilities.			
2120	**Supervisory Personnel Salaries** Show all salaries and fees including any vacation paid to supervisory management personnel **excluding** all executive personnel and all nonsupervisory personnel.			

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WORKSHEET

Table 2 : Expenditure Base

Page 2

LINE	ITEM			
2130	**Clerical/Box Office/Front of House Personnel Salaries** Show all salaries and fees including vacation or retainers paid to all full or part time nonsupervisory clerical, front of house, box office, promotion, etc., personnel. **Exclude** salaries paid to supervisory personnel or maintenance personnel.			
2140	**Maintenance Personnel Salaries** Show all salaries paid to all full or part time maintenance and repair, janitorial or custodial, etc., personnel.			
2160	**Employee Fringe Benefits** Show the total of all employee fringe benefits and general payroll overhead for all personnel. Include all general payroll expenses such as employer's share of FICA, state unemployment compensation, etc., as well as special employee fringe benefit expenditures resulting from union contracts or otherwise such as pension, retirement, medical, health and welfare, insurance, etc. **Exclude** all paid vacation time to be included as part of total salaries. **Exclude** transportation and per diem. If no figure is reported in this line please attach explanatory note.			
2170	**Total Salaries/Fees/Fringe Benefits** Total of lines 2010 through 2160.			
2180	**Scenery/Costume/Light/Sound** Show cost of materials only, **excluding** salaries for designers, building and construction personnel, or operating personnel. Include all expenditures for the purchase or rental of sets, costumes, wigs, props, lights, sound or other stage equipment as well as all miscellaneous production expenses or backstage materials or supplies. Include purchase, rental, or repair of musical instruments.			
2190	**Royalties/Scores/Scripts** Show total expenditures for royalties and licenses and composers' or playwrights' commissions or fees. Include rental or purchase of scores, scripts, or tapes and any fees paid for copying.			
2200	**Transportation/Per Diem** Show total expenditures for all transportation including transportation for artists, guest artists, nonperforming artistic personnel, designers and technicians and administration. Include transportation costs for touring including transportation, per diem, truck or bus rental, etc. Include expenditures for local hauling if applicable.			
2220	**Facilities Rental** Show cost of rentals including heat, water, gas and electricity for all facilities, including theater or hall, rehearsal, shop, storage, office or box office space. If operating in an owned facility but renting additional space show those supplemental rental expenditures here. **Exclude** custodial and maintenance salaries.			
2230	**Financing/Maintenance of Owned Facilities** Show cost of operating in an owned facility, including all related facility expenditures such as financing or mortgage interest payments, taxes, assessments, etc. Include all heat, water, gas, electricity, maintenance and repairs, and janitorial supplies but **exclude** custodial and maintenance salaries and depreciation.			
2240	**Facilities Depreciation** Show total depreciation expense applicable to facilities only (i.e., building, plant, or improvements thereto).			
2260	**Nonfacility Depreciation** Show total depreciation expense applicable to nonfacility items (i.e., tangible personal property—furniture, fixtures, equipment, etc.).			

WORKSHEET

Table 3 : Effective Factors

Page 1

Use commas to separate hundreds from thousands. If more than one facility is used, show figures for combined facilities when applicable.

If you have any questions, call Miss Rita Roosevelt (212-573-5269) collect.

LINE	ITEM			
3010	**Performing Artists on Seasonal Contract** Show number of performers employed under contract for the full performance season or full year.			
3020	**Performing Artists on Nonseasonal Contract** Show number of performing artists employed for less than a full season or employed for a full season but not under a seasonal contract.			
3030	**Minimum Weekly Salary** If salaries are paid on a weekly basis, show minimum weekly salary paid to regular performing artists *on stage*. **Exclude** extras, trainees, performers in trainee status, members of the chorus, and performers *in the pit*.			
3040	**Maximum Weekly Salary** Show maximum weekly salary paid to regular performing artists *on stage*. **Exclude** salaries paid to guest artists.			
3044	**Minimum Per Service Salary** If salaries are paid on a per service basis rather than a weekly basis, show minimum per service rate for performing artists *on stage*.			
3045	**Maximum Per Service Salary** Show highest per service salary paid to a performing artist *on stage* if payment is made on a per service basis. **Exclude** salaries paid to guest artists.			
3046	**Services Performed Per Week** If salaries are paid on a per service basis, show approximate number of services performed by an average performer per week of employment.			
3050	**Period of Employment in Weeks** Show total number of weeks providing employment to the majority of regular performing artists *on stage*, including main season and any pre- or post-season performance weeks. Include special school performances and touring. Include pre-season rehearsal periods and paid vacation periods if applicable. *Note:* Period of employment is *not* the same as length of season if artists are not employed every week during the season.			
3060	**Subscription Series Concerts/Productions** Show number of different concerts, bills, programs, or productions presented on a subscription basis in the home season. The corresponding income is shown in Table 1, line 1040. For orchestra show number of different programs performed, counting a pair of concerts as one bill or program. For opera and theater show number of productions mounted, counting a pair of one-acts as one bill or program. For dance show the number of different works performed during the year. **Exclude** performances of other groups unless part of the home season subscription series.			
3070	**Other Ticketed Concerts/Productions** Show number of *other* different concerts, bills, programs, or productions presented utilizing any or all of the organization's artistic personnel and for which the organization sold tickets, whether in the main hall, local area, or on tour. The corresponding total income is shown in Table 1, line 1050. **Exclude** any bills or programs presented in the home subscription series. For orchestra show number of different programs performed, counting a pair of concerts as one bill or program. For opera and theater show number of productions mounted, counting a pair of one-acts as one bill or program. For dance show the number of different works performed during the year. **Exclude** any bills or programs performed for a contracted fee and performances of other groups sponsored by the organization.			

Continued overleaf

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WORKSHEET

Table 3 : Effective Factors

Page 2

LINE	ITEM			
3080	**Contracted Concerts/Productions** Show number of different concerts, bills, programs, or productions utilizing any or all of the organization's artistic personnel for which the organization *did not* sell tickets but received a contracted fee. Include all bills or programs whether contracted for the main hall, local area, or on tour. Include here all contracted services whether funded by governmental agencies or otherwise. The corresponding total income is shown in Table 1, lines 1070 *and* 1080. Count a bill of two one-acts or a pair of concerts as one bill or program.			
3090	**Sponsored Concerts/Productions of Other Groups** Show number of bills, programs, attractions, or productions of other organizations, outside guest artists, film festivals, etc., sponsored by the organization. The corresponding total income is shown in Table 1, line 1120. Count a bill of two one-acts or a pair of concerts as one bill or program.			
3100	**Subscription Series Performances** Show total number of individual performances for the subscription bills or programs included in line 3060.			
3110	**Other Ticketed Performances** Show total number of individual performances for other bills or programs included in line 3070.			
3120	**Contracted Performances** Show total number of individual performances, services, or exposures for the contracted bills or programs included in line 3080.			
3130	**Sponsored Performances of Other Groups** Show total number of individual performances for the sponsored bills, programs, attractions, or productions included in line 3090.			
3140	**Subscriptions Purchased** Show total number of subscriptions sold to the concerts, bills, programs, or productions shown in line 3060.			
3145	**Seats Available—Subscription Series Performances** Show total seats available for all performances shown in line 3100.			
3146	**Seats Available—Other Ticketed Performances** Show total seats available for all performances shown in line 3110.			
3150	**Total Seats Available—Main Season and Other** Total of lines 3145 and 3146.			
3270	**Potential Ticket Income, Full Capacity** Show total dollar value of all tickets before discount but after taxes, for all seats shown in line 3150. Do not include seats at contracted or sponsored performances shown in lines 3120 and 3130. Treat every seat at full value even though a subscription discount may be offered. When house scale varies by performance, reflect this variance in the total potential figure (i.e., different scale for matinees, week nights, etc.).			
3280	**Average Potential Ticket Price** Calculate this amount by dividing line 3270 by line 3150. *This calculated amount should be within the price range of tickets offered.*			

WORKSHEET

Table 2 : Expenditure Base

Page 3

LINE	ITEM			
2270	**Nonsalary Subscription/Promotion Costs** Show all expenditures for subscription and general promotion including charges for preparation or design of materials, printing costs, distribution and promotional postage, purchase of advertising space, photos, etc., but **exclude** all salaries.			
2280	**Fundraising Costs and Fees** Show all expenditures for fundraising, including annual maintenance or sustaining fund. Include charges for preparing material, printing, postage, etc., but **exclude** all salaries paid to the organization's own personnel. In cases where an outside organization is contracted for a fee, include fee here unless income shown in Table 1 is net after fees. **Exclude** expenditures for capital fundraising or special or endowment efforts unless carried on your books as part of your organization's regular operating expenses.			
2290	**Interest on Loans Other Than Mortgages** Show all interest or carrying charges in connection with any loan or loans secured to provide operating funds or to finance an operating deficit. **Exclude** interest on loans or mortgages in connection with facility operation.			
2300	**Miscellaneous Expenditures** Show all other miscellaneous items of expenditures not previously accounted for including telephone, other postage, general insurance, office equipment and supplies, legal and accounting fees, licenses, and miscellaneous taxes other than admission taxes (the ticket income shown in Table 1 is net), tickets, programs, miscellaneous administration expenses, ticket agency commissions, etc.			
2320	**Total Nonsalary Costs** Total of lines 2180 through 2300.			
2330	**TOTAL OPERATING EXPENDITURES** Total of lines 2170 and 2320.			
2360	**Net After Income and Corpus Transfers** Show annual operating net surplus or deficit. This amount should be calculated by subtracting Total Operating Expenditures (line 2330) from Total Income Including Corpus Transfers (line 1320). Show (deficit) figures in brackets.			
2365	**Accumulated Surplus/Deficit Beginning of Year** Show balance as reported on line 2390 for the previous fiscal year. (The amount to be reported on this line for the first year, 1971-72, can be found on line 2390 of the Total Expenditure printout already returned to your organization by The Ford Foundation.)			
2375	**Changes to Accumulated Surplus/Deficit** Show total of all increases or decreases to accumulated surplus/deficit *other* than net income (loss) entry shown above.			
2390	**Accumulated Surplus/Deficit End of Year** Show total of lines 2360, 2365, and 2375. This amount must agree with the accumulated surplus/deficit balance reflected in the organization's audited financial statements.			

The analytical files for the following performing art forms have the same layout:

- Non-Profit Theater
- Opera
- Symphony
- Ballet
- Modern Dance
- All Dance
- All of the above art forms

The source of the data for the individual organizations is the Ford Foundation.

The files were limited to organizations with data for the full nine-year period, 1965/66 through 1973/74.

The individual organizations within each art form were classified on the basis of their budget size in 1973/74.

The various files are identified by the two variables (XID) and (AGG).

XID:

This variable is a one-digit number. It identifies the performing art form. The various codes are:

Art Form	XID
Non-Profit Theater	2
Opera	3
Symphony	4
Ballet	5
Modern Dance	6
All Dance	7
All Art Forms	8

AGG:

This variable is a three-digit number. It identifies the aggregation scheme for the individual organization.

Art Form	Budget Size	XID	AGG	No. of organizations included
Non-Profit Theater	$0-$499,999	2	101	4
" " "	$500,000-$999,999	2	102	13
" " "	$1,000,000-$2,499,999	2	103	8
" " "	$10,000,000-$20,000,000	2	104	1
" " "	$0-$2,499,999	2	105	25
" " "	$0-$20,000,000	2	106	26
Opera	$0-$249,999	3	201	2
"	$250,000-$499,999	3	202	13
"	$500,000-$999,999	3	203	4
"	$1,000,000-$14,999,999	3	204	8
"	$15,000,000-$30,000,000	3	205	1
"	$0-$14,999,999	3	206	27
"	$0-$30,000,000	3	207	28
Symphony	$0-$249,999	4	301	20
"	$250,000-$499,999	4	302	15
"	$500,000-$999,999	4	303	13
"	$1,000,000-$2,499,999	4	304	16
"	$2,500,000-$14,999,999	4	305	12
"	$0-$14,999,999	4	306	76
Ballet	$0-$999,999	5	411	3
"	$1,000,000-$14,999,999	5	412	6
"	$0-$14,999,999	5	413	9
Modern Dance	$0-$499,999	6	421	2
"	$500,000-$999,999	6	422	1
"	$0-$999,999	6	423	3

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Art Form	Budget Size	XID	AGG	No. of organizations included
All Dance	$0-$14,999,999	7	491	12
All Forms	$0-$30,000,000	8	999	142

There are nine records in each of the above files. Each record has the following layout:

2-A-68

Variable Name	Ford F. Code	Format	Character(s)	Field Definition	Source	Years
V098	3085	14.2	1365-1378	Total concerts/productions	Ford Foundation Tape unless otherwise indicated	1965-1973 unless otherwise indicated
V099	3090	"	1379-1392	Sponsored concerts/productions of other groups	"	"
V100	3100	"	1393-1406	Subscription series performances	"	"
V101	3110	"	1407-1420	Other ticketed performances	"	"
V102	3115	"	1421-1431	Total ticketed performances	"	"
V103	3120	"	1435-1448	Contracted performances	"	"
V104	3125	"	1449-1462	Total performances	"	"
V105	3130	"	1463-1476	Sponsored performances of other groups	"	"
V106	3140	"	1477-1490	Subscriptions purchased	"	"
V107	3145	"	1491-1504	Seats available--subscription series performances	"	"
V108	3146	"	1505-1518	Seats available--other ticketed performances	"	"
V109	3150	"	1519-1532	Total seats available--main season and other	"	"
V110	3160	"	1533-1546	Subscription ticket attendance--main season	"	"
V111	3170	"	1547-1560	Single ticket attendance--main season	"	"
V112	3180	"	1561-1574	Student ticket attendance--main season	"	"
V113	3183	"	1575-1588	Total main season ticketed attendance	"	"
V114	3187	"	1589-1602	Other ticketed attendance	"	"
V115	3190	"	1603-1616	Total ticketed attendance	"	"
V116	3195	"	1617-1630	Average attendance per ticketed performance	"	"
V117	3196	"	1631-1644	Percent seat capacity filled	"	"
V118	3210	"	1645-1658	Subscription ticket price/performance low	"	"
V119	3220	"	1659-1672	Subscription ticket price/performance high	"	"
V120	3230	"	1673-1686	Single ticket price low	"	"
V121	3240	"	1687-1700	Single ticket price high	"	"
V122	3250	"	1701-1714	Student ticket price low	"	"
V123	3260	"	1715-1728	Student ticket price high	"	"
V124	3263	"	1729-1742	Other performance ticket price low	"	"
V125	3267	"	1743-1756	Other performance ticket price high	"	"
V126	3270	"	1757-1770	Potential ticket income, full capacity	"	"
V127	3280	"	1771-1784	Average potential ticket price	"	"
V128	3290	"	1785-1798	Average realized price, tickets sold	"	"
V129	3300	"	1799-1812	Performing artistic personnel wage cost per week	"	"
V130	3310	"	1813-1826	Total artistic personnel wage cost per week	"	"
V131	3320	"	1827-1840	Stagehands/crew/shop personnel wage cost per week	"	"
V132	3330	"	1841-1854	Total artistic/production personnel wage cost per week	"	"
V133	3340	"	1855-1868	Pre-discount income	"	"
V134	3350	"	1869-1882	Percent discount	"	"

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Attachment (2)
2-A-68

Variable Name	Ford F. Code	Format	Character(s)	Field Definition	Source	Years
				NONSALARY COSTS		
V064	2180	14.2	889-902	Scenery/costumes/light/sound	Ford Foundation Tape unless otherwise indicated	1965-1973 unless otherwise indicated
V065	2190	"	903-916	Royalties/scores/scripts	"	"
V066	2200	"	917-930	Transportation/per diem	"	"
V067	2210	"	931-944	Total nonsalary production costs	"	"
V068	2220	"	945-958	Facilities rental	"	"
V069	2230	"	959-972	Financing/maintenance of own facilities	"	"
V070	2240	"	973-986	Facilities depreciation	"	"
V071	2250	"	987-1000	Total nonsalary facility costs	"	"
V072	2260	"	1001-1014	Nonfacility depreciation	"	"
V073	2270	"	1015-1028	Nonsalary subscription/promotion costs	"	"
V074	2280	"	1029-1042	Fund raising costs and fees	"	"
V075	2290	"	1043-1056	Interest on loans other than mortgages	"	"
V076	2300	"	1057-1070	Miscellaneous expenditures	"	"
V077	2310	"	1071-1084	Total other nonsalary costs	"	"
V078	2320	"	1085-1098	Total nonsalary costs	"	"
				TOTAL EXPENDITURE AND NET INCOME/LOSS		
V079	2330	14.2	1099-1112	Total operating expenditures	"	"
V080	2340	"	1113-1126	Net after earned income (earnings gap)	"	"
V081	2350	"	1127-1140	Net after total operating income	"	"
V082	2360	"	1141-1154	Net after income and corpus transfers	"	"
V083	2365	"	1155-1168	Accum surplus/deficit beginning of year	"	"
V084	2375	"	1169-1182	Changes to accumulated surplus/deficit	"	"
V085	2390	"	1183-1196	Accumulated surplus/deficit end of year	"	"
				EFFECTIVE FACTORS		
V086	3010	14.2	1197-1210	Performing artists on season contract	"	"
V087	3020	"	1211-1224	Performing artists on nonseason contract	"	"
V088	3030	"	1225-1238	Minimum weekly salary	"	"
V089	3040	"	1239-1252	Maximum weekly salary	"	"
V090	3044	"	1253-1266	Minimum per service salary	"	"
V091	3045	"	1267-1280	Maximum per service salary	"	"
V092	3046	"	1281-1294	Services performed per week	"	"
V093	3050	"	1295-1308	Season length in weeks	"	"
V094	3060	"	1309-1322	Subscription series concerts/productions	"	"
V095	3070	"	1323-1336	Other ticketed concerts/productions	"	"
V096	3075	"	1337-1350	Total ticketed concerts/productions	"	"
V097	3080	"	1351-1364	Contracted concerts/productions	"	"

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Attachment (2)
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Variable Name	Ford F. Code	Format	Character(s)	Field Definition	Source	Years
V032	1255	14.2	441-454	Total public sector grants	Ford Foundation Tape unless otherwise indicated	1965-1973 unless otherwise indicated
V033	1275	"	455-468	Total contributions and grants	"	"
V034	1280	"	469-482	Corpus earnings used for operations	"	"
V035	1290	"	483-496	Total unearned income		
				TOTAL INCOME AND CORPUS		
V036	1300	14.2	497-510	Total operating income	"	"
V037	1310	"	511-524	Corpus principal transferred to operations	"	"
V038	1320	"	525-538	Total income including corpus transfers	"	"
V039	1340	"	539-552	Accumulated endowment corpus	"	"
V040	1350	"	553-566	Accumulated other corpus	"	"
V041	1360	"	567-580	Accumulated Ford cash reserve balance	"	"
V042	1370	"	581-594	Accumulated building/plant fund balance	"	"
				SALARIES AND FEES		
V043	2003	"	595-608	Regular performing artists on stage	"	"
V044	2007	"	609-622	Regular performing artists in the pit	"	"
V045	2010	"	623-636	Total regular performing artists	"	"
V046	2020	"	637-650	Guest artists	"	"
V047	2030	"	651-664	Total performing artistic personnel	"	"
V048	2040	"	665-678	Regular and guest directors/conductors	"	"
V049	2050	"	679-692	Stage managers/instructors	"	"
V050	2060	"	693-706	Creative designers/technical personnel	"	"
V051	2070	"	707-720	Other nonperforming artists	"	"
V052	2080	"	721-734	Total nonperforming artists	"	"
V053	2085	"	735-748	Total artistic personnel	"	"
V054	2090	"	749-762	Stagehands/crew/shop	"	"
V055	2100	"	763-776	Total artistic/production personnel	"	"
V056	2110	"	777-790	Executive personnel	"	"
V057	2120	"	791-804	Supervisory personnel	"	"
V058	2130	"	805-818	Clerical/box off/front of house personnel	"	"
V059	2140	"	819-832	Maintenance personnel	"	"
V060	2150	"	833-846	Total nonartistic personnel	"	"
V061	2155	"	847-860	Total personnel	"	"
V062	2160	"	861-874	Employee fringe benefits	"	"
V063	2170	"	875-888	Total salaries/fees/fringe benefits	"	"

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Attachment (2)
2-A-70

Variable Name	Ford F. Code	Format	Character(s)	Field Definition	Source	Years
VID	--	1.0	1	Data ID	--	--
AVG	--	3.0	2-4	The level of aggregation for the data	--	--
XYR	--	2.0	5-6	The last two digits of the year of the data	--	1965-1973 unless otherwise indicated
				EARNED INCOME		
V001	1010	14.2	7-20	Subscription ticket income	Ford Foundation Tape unless otherwise indicated.	"
V002	1020	"	21-34	Single/block ticket income	"	"
V003	1030	"	35-48	Student/block ticket income	"	"
V004	1040	"	49-62	Total main season ticket income	"	"
V005	1050	"	63-76	Other performance ticket income	"	"
V006	1060	"	77-90	Total ticket income	"	"
V007	1070	"	91-104	Services income from government sources	"	"
V008	1080	"	105-118	Services income from other sources	"	"
V009	1085	"	119-132	Total services income	"	"
V010	1090	"	133-146	Recording/films/radio/TV	"	"
V011	1100	"	147-160	Total nonticket performance income	"	"
V012	1110	"	161-174	Total performance income	"	"
V013	1120	"	175-188	Income from performances of other groups	"	"
V014	1130	"	189-202	School/class/training income	"	"
V015	1140	"	203-216	Other nonperformance earned income	"	"
V016	1150	"	217-230	Total nonperformance earned income	"	"
V017	1160	"	231-244	Total earned income	"	"
				UNEARNED INCOME		
V018	1170	14.2	245-258	Individual contributions	"	"
V019	1180	"	259-272	Business contributions	"	"
V020	1190	"	273-286	Combined/united arts fund contributions	"	"
V021	1200	"	287-300	Local foundation contributions	"	"
V022	1210	"	301-314	Other local contributions	"	"
V023	1220	"	315-328	Total local nongovernment contributions	"	"
V024	1222	"	329-342	National foundation grants	"	"
V025	1224	"	343-356	Ford Foundation cash reserve fund grant	"	"
V026	1226	"	357-370	Total private sector contributions and grants	"	"
V027	1230	"	371-384	Federal government grants	"	"
V028	1240	"	385-398	State government grants	"	"
V029	1245	"	399-412	City/municipal government grants	"	"
V030	1247	"	413-426	County government grants	"	"
V031	1250	"	427-440	Total local government grants	"	"

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8. Economic Aspects of the Performing Arts (National Endowment for the Arts, 1971)

CONTINUITY OF THE DATA SOURCE: This was a financial compilation by NEA for the 1969-70 season, with projections for the 1970-71 season.

The areas covered in this one time report are total expenditures, earned income, other income, gross deficit, net income and attendance.

The format followed in reporting these figures is somewhat similar to Chart 1 (attached). Columns 1,3, and 5 are taken directly from the report; column 2 was compiled from the descriptive pages of the report; and columns 4 and 6 were added for reader convenience. Also reported, but not as part of the body of this report, is NEA assistance to performing arts.

As well as the theater, this report covers three other parts of the performing arts - opera, dance and orchestras.

All the data contained in this study is a "compilation of statistical information not otherwise available in one place."(p 3) The service organizations which recommended the projected percentage increases for 1970-71 are:

Theater.....J.W. Zeigler, Consultant in the Arts
Opera.....O.P.E.R.A. America
Dance.....Assoc. of American Dance Company
Orchestras.....A.S.O.L.

SAMPLING CHARACTERISTICS: NEA's survey covers "31 non-univer-

sity related, non-profit, professional resident theatres in the United States operated under League of Resident Theater contracts and on budgets over $100,000 in the 1969-70 season." (p 11)

It therefore specifically excludes:

(1) All theaters with budgets under $100,000. Budgetary exclusions in the other studies are as follows:

Ford I - annual operating budgets of $100,000 or more

Ford II - same

Theater Communication Group Fiscal Survey - minimum budget of $200,000

(2) Programs involving state or community arts councils.

(3) University related professional theaters

(4) Community theaters

(5) Commercial theaters

(6) Any theater under a contract other than LRT.

Twenty of NEA's selected sample were participants of both Ford studies, and sixteen were participants of both TCG fiscal surveys. Of the fifty-seven theaters only thirteen theaters were participants in all five surveys.

It is not known whether the sample NEA used was representative of the composition of the universe; there is no way of ascertaining it from the report.

QUESTIONNAIRE:This report does not include a copy of the ques-

tionaire used. The income and expenditure data was "compiled for the Business Committee for the Arts and the NEA by J. Wesley Zeigler, Consultant in the Arts" (p 11). The attendance figure was supplied by T. Fichandler, the president of the League of Resident Theatres.

DATA DISSEMINATION: It is not stated in this report who has received copies, where and how copies can be obtained, etc.. The tone of the introduction would indicate that it was written to and for potential donators, both public and private.

DATA UTILIZATION: Use of this data is very dependent on whom received it. Since there is no fine breakdown in the financial categories reported, the most common use would be to indicate a growing income gap. How[illegible] broad figures for one year, and projections for the next year are not strong indicators of financial trends within the individual organization. Figures for several more years are needed.

DUPLICATION vs. GAP-FILLING: Since NEA is only compiling figures that were reported elsewhere into one place, this report has to be considered duplicative.

The costs of this report are unknown.

The drawbacks of this study are as follows:

A - Lack of detailed breakdown on financial figures reported.

B - It is not a time series.

C - It contains hard figures for only one year.

D - It is highly duplicative.

E - The questionaire is not included in the study.

F - It does not disclose the response rate.

INPUT-OUTPUT FACTORS

1) artists - not reported (n/r)

2) supporting personnel - n/r

3) exhibitions - n/r

4) facilities - n/r

5) productions - n/r

6) performances - n/r

RETURN TO INPUTS

1) artist's income - n/r

2) director's income - n/r

3) administrator's income - n/r

4) profits - This study did list the number of theatres having net deficits, and those in the black.

5) rents - n/r

DEMAND-AUDIENCE

1) attendance - listed in Chart 1. It is considered a conservative estimate.

2) tickets sold - n/r

3) consumer expenditures - n/r

4) ticket price - n/r

5) contributions - included in the total figure of other income, no other breakdown available.

FINANCIAL

1) earned income - reported in a lump sum figure for all thirty-one theaters surveyed.

2) unearned income - reported as other income.

3) capital income - n/r

4) expenditures - only expressed as total expenditure for the entire sample.

Figures Reported in NEA 1969/70 Study	① 1969-70	% ② of total expenditure	③ 1970-71 PROJECTED	% ④ of total expenditure	⑤ Percentage Increases Used for 1970-71 Projections	⑥ Dollar Increase Expected *
Total Expenditures	19,077,000		20,222,000		6%	*1,145,000
Earned Income	12,845,000	67.3%	13,102,000	64.8%	2%	*257,000
Gross Deficit	6,232,000		7,120,000		14.25% not reported in this study	*888,000
Other Income	5,268,000	28%	5,910,000	29.2%	12.2% NEA reported 12%	*642,000
Net Deficit	964,000	5%	1,210,000	5.98%	25.52% not reported in this study	*246,000
Attendance	3,000,000 **		3,000,000 **		—	
Number Theatres Reporting	31		31			

** in many cases, touring + school performances are left out.

* Not Reported in this study

2-A-77

9. American Symphony Orchestra League

I. Items Covered (as of 1975-76 season)

Most items have been collected continuously since 1964 (or earlier for major symphonies).

A. Input-output factors

These are called operational data in the A.S.O.L. surveys. All data are reported for individual orchestras in a confidential report to orchestra managers. Fewer data items are tabulated in aggregate for all orchestras. These aggregated tabulated data along with a list of participating orchestras are available openly from A.S.O.L. A 'T' preceeding an item listed below indicates that it is tabulated in the aggregated page summary; other items are reported only in the confidential report to managers.

Seating capacity home hall
No. of players regularly employed (number of women separately)
No. of stagehands required for regular orchestra concert
(T) No. of performances by full orchestra, disaggregated into 11 categories
(T) No. of ensemble performances
No. of broadcasts, no. of stations carrying, syndication for radio and television, contract for recording

B. Return to inputs

For orchestras on weekly salary basis:

Total Number of Paid Weeks
Minimum Salary Per Week
Average Weekly Salary
Percentage of Players on Minimum Weekly Salary
TOTAL Number of Services PER SEASON
Number of Concerts Per Week and Length of Service (Hours)
Number of Rehearsals Per Week and Length of Service (Hours)
Number of Weeks Paid Vacation
Number of Free Days Per Week (Days Off)

Return to inputs (continued)

For orchestras on per-rehearsal/per-concert basis:

Minimum Scale Per Rehearsal: - - Union Musician
Non-Union Musician
Minimum Scale Per Concert - - - -Union Musician
Non-Union Musician
AVERAGE TOTAL Paid Per Player Per Season: - - Union Musician
Non-Union Musician

Touring:

Per Diem Allowance
Number of Services Per Week on Tour
How Often Day Off Is Required
How Much Traveling Permitted on Day Off

D. Demand - audience

(T) Total season attendance disaggregated into 12 categories

(T) No. of seats sold by subscription to regular home series (adult, student)

E. Financial

Comparable to Ford, with somewhat more detail on questionnaire. See "Questionnaire" for a comparison between A.S.O.L. and Ford data for 1969-70 and 1970-71. These data are tabulated in aggregate.

II. Characteristics of Data Collection, Dissemination, and Utilization

A. Time series

1. Since 1962, A.S.O.L. has conducted a survey of financial and operational data for the largest orchestras ("Majors"). From 1949-50 through 1960-61, similar information for majors was gathered by representatives of those orchestras for an annual conference of symphony managers.* Post-1962, 100% of the majors have participated each year. Bill Nelms, The A.S.O.L. statistician who conducts the survey, thinks the quality of the post-1962 data is better than the pre-1962 data.

From 1949-50 to present, 23 orchestras have reported on a fairly regular basis. Of these 23, 6 orchestras are missing enough years to make their inclusion in a time series difficult.** The 1959-60 season is missing for all the orchestras.

Through the 1950s and 1960s, 4 additional orchestras were included in the major classification*** and in the 1970s, 2 more were added****. Currently, there are 29 major U.S. symphony orchestras.

2. Beginning in 1964, the annual A.S.O.L. survey was expanded to include regional, metropolitan, urban and community orchestras. In 1974-75, the budget classification, Bill Nelms' estimate of the population, and the number participating in the survey for each orchestra type were as follows:

Orchestra Category	Annual Operating Budget	Bill Nelms' Estimate of Population	Number in Survey
Community - A	$ 0- 9,999)	850	15
Community - B	10,000- 49,999)		25
Urban	50,000- 99,999	40-45	25
Metropolitan	100,000- 499,999	100	78
Regional	500,000-1,499,999	(20 of Metrop)	--
Major	> 1,500,000	31	31 (2 Canadian)

3. Since 1969-70, the major orchestras providing data have been constant except for the additions of Honolulu (1973-74) and New Jersey (1973-74) and the deletion of the American Symphony (1972-73 and after). The Metropolitan orchestras providing data have grown, as shown below, with some minor dropping out and in of orchestras. The growth in this category is mostly due to the birth of new orchestras.

---

*W. Baumol and W. Bowen used data from this source back to 1937. As of 12/7/76, the 1937-1948 data are lost. B-B returned them to A.S.O.L., but A.S.O.L. does not have them.

**The 6 orchestras are Atlanta, Boston, Detroit, Kansas City, Rochester and San Antonio.

***The 4 orchestras are Denver, Louiseville, Oklahoma, and Utah.

****The 2 orchestras are Honolulu and New Jersey.

Time series (continued)

A.S.O.L. Metropolitan Orchestras:

Year	Number in Survey	
	United States	Canada
1969 - 70	52	2
1970 - 71	61	4
1971 - 72	62	4
1972 - 73	57	2
1973 - 74	66	3
1974 - 75	76	2

B. Sampling (See time series)

C. Questionnaires

The questionnaire as formulated in 1976 is extremely detailed, with good definitions and instructions attached.

There are not many opportunities to check the internal consistency of reporting. For example, "accumulated surplus/deficit from previous season", which (in combination with "balance for season") would allow some consistency check, are both optional.

There is follow-up by telephone for at least 50% of the orchestras due to incomplete or inconsistent information. Some orchestras include audited financial statements and some (but not all) use them to fill out the A.S.O.L. survey. Bill Nelms seemed to think that their use depends on how quickly they are available after the closing of the books.

If the Ford Foundation experience is generalized, it can be assumed that there is much estimation in the operational data and some problems classifying financial data. Table I compares A.S.O.L. and Ford tabulated financial data for 1969-70 and 1970-71. Despite the slight differences in numbers of orchestras reporting and in identities of included metropolitan size orchestras and the use of some budget and some audited figures by A.S.O.L. and audited figures by Ford, the numbers are quite similar. The biggest differences and perhaps problems arise in two places. The A.S.O.L. survey shows more income in ticket income and less in services and nonperformance than Ford. We know from the Ford survey that arts organizations have trouble with these distinctions. The second problem is definitional. Income from investments in the Ford survey includes only earnings used for operations while in the A.S.O.L. survey, all earnings may (?) be included.

Questionnaires (continued)

Expenditure figures in the two surveys can not be compared very well in disaggregated form because they are tabulated differently; the overall totals appear reasonably comparable.

Table 2 compares A.S.O.L. operational data which are comparable to Ford effective factors, for 1969-70 and 1970-71. The 1970-71 comparisons are more reliable because the A.S.O.L. tabulations for 1969-70 are in a different format, without adequate explanation available in materials at hand. Note that the Total Concert (Performance) numbers may differ because of differences in definitions. Ford does not include concerts for which neither ticket nor service income was received. The more reliable 1970-71 comparison shows Ford reporting a lower number for Performances than does A.S.O.L.

The attendance definitions differ. Ford includes only ticketed performance attendance while A.S.O.L. includes attendance at all performances; consequently, the A.S.O.L. figures are much larger.

In 1971-72, A.S.O.L. began to report "numbers of seats sold by subscription to regular home series"; data on this are available in the Ford surveys, so future comparisons will be possible (when the second Ford survey data are published).

D. Data dissemination

A copy of the survey data completely tabulated by individual orchestra is sent to each manager of a participating orchestra. Selected tabulations of aggregate data are available to other interested people. Bill Nelms says he receives many requests for data, but can only send the aggregated data in most cases because of the need for confidentiality. The individual data has been made available to N.E.A. and to foundations.

F. Duplication versus gap filling

The A.S.O.L. survey is the most detailed and complete on symphony orchestras over time. During the years of the Ford survey, the two data sources overlap one another, with A.S.O.L. asking for more detail and the Ford survey checking consistency more thoroughly.

G. Procedures and costs in collection, tabulation and storage

Bill Nelms says he spends practically full-time from September (when surveys begin to be returned) to January. Typing of forms and reports is done. From February through August, Bill Nelms fits the survey work in with the rest of his work. He has no assistants.

Bill Nelms says he has kept the survey forms filed over the years. However, as reported earlier, the 1959-60 season is missing as are the 1937-1948 seasons.

I. Most outstanding problems

1. The survey is established to serve the orchestras, not as a research data source. Less attention is paid to the representativeness of sample returns, to data classifications useful for research, to consistency and accuracy in data reported and to comparability over time of orchestra classifications and data requested then is desireable for research purposes.

2. The data on an individual basis are not widely available to researchers.

3. Collection, tabulation and storage is not set up to make the data over time readily accessible. Much of the high quality of the data since 1964 probably is due to Bill Nelms, rather than established procedures.

TABLE 1

	All A.S.O.L. Major Orchestras in Both LARGE OVERLAP IN METROPOLITAN 1970 - 1971		All A.S.O.L. Major Orchestras in Both MODERATE OVERLAP IN METROPOLITAN 1969 - 1970	
	FORD (91)	ASOL (89)	FORD (91)	ASOL (80)
Income				
TOTAL TICKET INCOME	23,789,146	25,569,643 5,394,593 30,964,236	22,747,978	12,275,216 15,939,824 2,952,206 2,151,420 33,318,666
RADIO, TV, FILM, RECORDINGS	2,103,616	2,074,235 61,338 2,135,573	2,134,449	=
TOTAL NONPERF. EARNED INCOME (earned from other sources)	4,304,027	2,522,126 522,799 3,044,925	4,110,145 (28,992,572 - Total of Above)	
TOTAL SERVICES INCOME (total grants/ services req.)	11,726,680	5,629,841 1,530,670 7,160,511	9,417,368	881,861 3,053,120 3,934,981
TOTAL EARNED INCOME	41,923,469	35,795,845 7,539,400 43,335,245	38,409,940	31,268,160 5,985,487 37,253,647

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T A B L E 1 (continued)

	FORD (91)	ASOL (89)	FORD (91)	ASOL (89)
TOTAL GRANTS	29,797,495	5,264,717	27,044,785	4,707,478
(NO SERS. REQ.)		1,340,439		11,982,495
[total grants +		13,780,533		1,387,109
main fund +		3,502,649		3,789,381
women's assoc.]		1,847,727		1,149,717
		1,151,749		993,977
		26,887,814		24,010,157
CORPUS EARN. USED	7,746,248	7,188,895	6,588,511	996,089
FOR OPER. (income		1,037,785		6,795,189
from investments				
and endowments)		8,226,680		7,791,278
TOTAL UNEARNED INCOME	37,543,743	28,081,872	33,633,336	24,872,271
(supplemental)		7,032,622		6,931,270
		35,114,494		31,803,541
TOTAL OPERATING INCOME	79,467,212	63,877,717	72,043,276	69,059,188
(total income from		14,572,022		
all sources)		78,449,739		
Expenditures				
		31,825,386		29,136,184
PERF. ARTIST + CONDUCTOR	43,295,178	3,972,589	39,289,473	3,761,837
(regular & guest)	4,375,035	7,636,724	4,465,206	6,895,080
	47.670,213	1,192,964	43,754,679	1,128,545
		44,627,663		40,921,646
FUND RAISING	1,055,327	1,179,011	914,650	985,828
(Ford excludes		213,873		237,599
salaries)		1,392,884		1,223,427
TOTAL EXPENDITURES	82,830,222	66,269,458	75,897,570	58,753,805
		14,896,559		13,296,324
		81,166,017		72,050,129

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TABLE 2: A.S.O.L. Operational Data
Ford Effective Factors

	1969 - 1970		1970 - 1971	
	ASOL	FORD	ASOL	FORD
TOTAL CONCERTS*: (performances)	4,349		4,508	
	1,696		1,942	
	6,045	7,978	547	
			3,402	
			10,399	9,505

*A.S.O.L. - Total for full orchestra and part of orchestra (lines 17 and 18).

FORD I - Total for full orchestra and for part of orchestra; may be less complete than A.S.O.L. because only included performances for which services income or ticket income received (not clear if ASOL included other) [line 3125].

ATTENDANCE**:	9,020,389		10,587,983	
	2,748,425		328,335	
	11,768,814	7,829,168	3,393,197	
			669,715	
			14,979,220	7,379,299

**A.S.O.L. - all performances

FORD - ticket performances

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10. Opera America

I. ITEMS COVERED

A. Input-Output Factors

1. Personnel
Artistic personnel--the number of full-time and part-time paid artistic personnel was sought.
Full-time and part-time management personnel and the same for technical/production personnel was requested.
Calculation of total full and part-time personnel from the above information was requested.
The number of full and part-time volunteers was sought.

2. Productions
Total productions (premieres of American works + premieres of non-American works + revivals of American works + revivals of non- American works) were listed.

3. Performances
The number of public performances, number of student performances, number of "other group" only performances and total was requested.
The number of tour performances by main company for general public and school audiences was sought.
The number of tour performances (for same categories as above) was requested if an affiliate company was connected with the main company.
The number of performances broadcast on radio and television was also requested.

B. Return to Inputs

1. Artists Income -- income data for the following personnel were requested -- the orchestra, solo artists, the chorus, the ballet and the stage hands. Hourly rehearsal,performance rate, minimum weekly rate, AGMA or Non-AGMA rates. For orchestras -- total number of paid weeks, total number of services per week, minimum pre-season and season salaries were requested. It was made clear to differentiate between artistic personnel hired on a weekly basis and those hired on a per/performance basis.

2. Productions
The number of new productions for own use, built for cooperative use, rented or re-presentations of company-owned productions was requested. The cost for each of these categories was not sought and this is a major fault of the survey since one of O.A.'s most publicized goals is to reduce production costs for opera companies by providing a co-operative renting system of scores, staging equipment, costumes,etc.

C. Characteristics of Establishments in Group
The only breakdown in the final report is by budget size -- for example "Companies with Budgets Over $1 million","Companies with Budgets Between $1 million and $500,000", etc.

D. Demand--Audience
1. Attendance
Attendance figures for main season not sought separately from ticket income (see 3. below). Outreach (touring) attendance figures are requested for home state and other states,and the audience for radio and television performances were also sought.

2. Consumer Expenditures
Ticket income for subscriptions, single ticket sales and other was requested.

3. Ticket Prices
The number of tickets available for the main and supplemental seasons was requested. One figure for "ticket price range" was sought but the percentage of tickets sold for subscription, single and otherwise was requested as was the "yes or no" answer to whether or not discounts to students and senior citizens was a company practice.

4. Contributions
Following are the separate lines on the questionnaire requesting dollar amounts of contributed income: federal, state, county, city, other, total government; individuals, opera guilds, foundations, business firms, other, total private.

E. Financial
1. Income
Earned Income--ticket income was reported as subscription, single, other and total.
Unearned Income -- see contributions above
Endowment Fund Income and Other Earned Income was requested.

2. Expenditures
Costs for administration, performing and production, box office, promotion, development and debt retirement were requested.

Beginning and End of Year fund balance figures were also sought.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

The statistical survey was begun in 1973. It is an annual survey and plans are to continue doing it.

B. Sampling Characteristics

Members of Opera America are surveyed. Most professional opera companies in the U.S. are members of this organization. 33 companies replied with complete and accurate enough questionnaires to be included in the 1974 survey report.

C. Questionnaires

It is not known how the questionnaire was designed or what the follow-up process was. A copy of the questionnaire is attached.

D. Data dissemination

During both 1974 and 1975, announcement of the survey's publication was noted in arts newsletters. However copies were not released to the public. The 1974 survey report was obtained. The survey report was published in tabular form with no text -- just table headings. Only page one of the questionnaire was employed for reporting purposes. Information on audience, ticket prices, salaries, etc. was not published, but each company was separately listed on the report making follow-up and cross referencing with primary sources an easier task for data users.

E. Data Utilization

It seems as though only O.A.'s Board of Trustees gets the opportunity to utilize the data.

F. Duplication with Other Sources

While the Central Opera Service has conducted surveys of its membership for a number of years, it is only in 1976 that COS began collecting any financial data, therefore there has not been much duplication with this source.
The Ford up-data does duplicate OA's efforts and when the Ford up-dated material for 1974 was shared with O.A. last winter, they found numerous discrepancies between the two sources.

G. Procedures in Collection

Not known.

H. Costs of Collection

$100 in publication costs plus 2 weeks full-time of OA's director and one month of an assistant.

I. Most Outstanding Problems

The questionnaire for 1974-75 was not as terrible as expected. There is a definite desire on the part of O.A. to collect information on "effective factors" as well as straight financial data. Some terms are vague on the questionnaire such as the linking of "performing and production" under expenditures, but generally, the questionnaire seeks information in an unambiguous manner. Unfortunately, however, while it may seek usable financial and "effective factor data" only the former is reproduced in the final report.

Gerry

January 10, 1977

DIARY NOTE

Subject: Telecon with Ann Darling, Opera America, Friday, January 7, 1977

Ann Darling of Opera America called to say that their Board had met, deliberated our request for access to the actual data files of their recent member financial surveys, and decided not to permit this access to the NYU Category I group or to Touche Ross & Co. Ann said that Opera America could not permit even in-office viewing of this data, and referred to the existence of many mistakes in the data as one reason. I said this would limit the ability of NYU to analyze and possibly contribute to the improvement of the series, but she was still very enthusiastic to talk to the NYU people about their collection methods and their plans for the future with their own series in conjunction with the NRCA Data Trend Study. I told her that I would not ask Touche Ross to make a visit since all the relevant raw materials for her survey had been sent to NYU already.

I also filled Ann in on the latest news on the NRCA project. She said they had told her to anticipate another review meeting probably in February. Incidentally, she said she had accidentally run into the Johns Hopkins research team at a Baltimore Symphony performance and was very impressed with the skill and diplomacy with which they handled the survey of the audience.

cc: Dick Netzer, NYU

/s/
David Waterman
Research Economist

OPERA America FISCAL '7 STATISTICS

PERIOD: COMPANY: _____

1. EXPENDITURES:

Administration	$_____	%	
Performing & Production	$_____	%	
Box Office	$_____	%	
Promotion	$_____	%	
Development	$_____	%	
TOTAL EXPENDITURES			$_____ %

2. DEBT RETIREMENT: $_____

3. EARNED REVENUES:

Tickets — Subscriptions	$_____	%	
Single	$_____	%	
Other	$_____	%	
TOTAL TICKET INCOME			$_____ %
Endowment Fund Income*	$_____	%	
Other Earned Revenues	$_____	%	
TOTAL EARNED REVENUES			$_____ %

4. BALANCE TO BE FUNDED: $_____ %

5. CONTRIBUTED REVENUES:

Government — Federal	$_____	%	
State	$_____	%	
County	$_____	%	
City	$_____	%	
Other	$_____	%	
TOTAL GOVERNMENT			$_____ %
Private — Individuals	$_____	%	
Opera Guilds	$_____	%	
Foundations **	$_____	%	
Business Firms	$_____	%	
Other	$_____	%	
TOTAL PRIVATE			$_____ %
TOTAL CONTRIBUTED REVENUES			$_____ %

6. FUND BALANCE: (not including Revolving Cash Fund)

Accumulated Surplus/(Deficit) Beginning of Fiscal Year	$_____	%
Operating Surplus/(Deficit) Within Current Fiscal Year	$_____	%
Accumulated Surplus/(Defict) End of Fiscal Year	$_____	%

7. REVOLVING CASH RESERVE FUND:

Beginning Balance $_____
Ending Balance $_____

* ONLY, if applied to current expenditures.
** ONLY list those contributed revenues given by those Foundations which maintain professional staffs which review applications from management, otherwise list under Other.

QUESTION: Do you withhold Social Security Payroll Taxes for:

Administration	YES	NO
Production Staff	YES	NO
Artists	YES	NO

_____ _____ _____
Completed by Company Date

Marketing

FY 1974/1975

1. TOTAL TICKETS AVAILABLE FOR MAIN SEASON _____
2. % TOTAL SOLD ON SUBSCRIPTION _____
3. % TOTAL SOLD SINGLY _____
4. % TOTAL SOLD OTHERWISE _____
5. NUMBER OF PUBLIC PERFORMANCES _____
6. NUMBER OF STUDENT ONLY PERFORMANCES _____
7. OTHER GROUP ONLY PERFORMANCES _____
8. TOTAL PERFORMANCES (ITEM 5 + 6 + 7) _____
9. TICKET PRICE RANGE _____
10. DISCOUNTS TO STUDENTS? _____
11. DISCOUNTS TO SENIOR CITIZENS? _____

1. TOTAL TICKETS AVAILABLE FOR SUPPLEMENTAL SEASON - INDICATE IF FESTIVAL ( ), SPRING ( ), OTHER _____ _____
2. % TOTAL SOLD ON SUBSCRIPTION _____
3. % TOTAL SOLD SINGLY _____
4. % TOTAL SOLD OTHERWISE _____
5. NUMBER OF PUBLIC PERFORMANCES _____
6. NUMBER OF STUDENT ONLY PERFORMANCES _____
7. OTHER GROUP ONLY PERFORMANCES _____
8. TOTAL PERFORMANCES (ITEMS 5 + 6 + 7) _____
9. TICKET PRICE RANGE _____
10. DISCOUNTS TO STUDENTS? _____
11. DISCOUNTS TO SENIOR CITIZENS ? _____

•Repertoire and Physical Production — FY 1974/1975

1.	PREMIERES OF AMERICAN WORKS	
2.	PREMIERES OF NON-AMERICAN WORKS	
3.	REVIVALS OF AMERICAN WORKS	
4.	REVIVALS OF NON-AMERICAN WORKS	
5.	TOTAL PRODUCTIONS (Items 1 + 2 + 3 + 4)	
6.	NEW PRODUCTIONS BUILT FOR YOUR USE	
7.	NEW PRODUCTIONS BUILT CO-OPERATIVELY	
8.	RE-PRESENTATIONS OF COMPANY-OWNED PRODUCTIONS	
9.	PRODUCTIONS RENTED	
10.	TOTAL PRODUCTIONS (Items 6 + 7 + 8 + 9)	

Personnel

1.	FULLTIME PAID ARTISTIC PERSONNEL	
2.	FULLTIME PAID MANAGEMENT PERSONNEL	
3.	FULLTIME PAID TECHNICAL/PRODUCTION PERSONNEL	
4.	TOTAL FULLTIME PAID PERSONNEL (Items 1 + 2 + 3)	
5.	PART TIME PAID ARTISTIC PERSONNEL	
6.	PART TIME PAID MANAGEMENT PERSONNEL	
7.	PART TIME PAID TECHNICAL/PRODUCTION PERSONNEL	
8.	TOTAL PART TIME PAID PERSONNEL (Items 5 + 6 + 7)	
9.	FULLTIME VOLUNTEERS (all areas including Board)	
10.	PART TIME VOLUNTEERS (all areas including Board)	
11.	TOTAL ALL PERSONNEL (Items 4 + 8 + 9 + 10)	

Outreach

1. NO. OF TOUR PERFORMANCES BY MAIN COMPANY FOR:
   GENERAL PUBLIC

   SCHOOL AUDIENCES

2. NO. OF TOUR PERFORMANCES BY AFFILIATE COMPANY:
   GENERAL PUBLIC

   SCHOOL AUDIENCES

3. TOTAL NUMBER OF TOUR PERFORMANCES
   (Items 1 + 2)

4. OF TOTAL, HOW MANY PERFORMANCES IN HOME STATE

5. OF TOTAL, HOW MANY PERFORMANCES IN OTHER STATES

6. TOTAL TOUR AUDIENCE IN HOME STATE

7. TOTAL TOUR AUDIENCE IN EACH STATE: list states

   _____
   _____
   _____
   _____
   _____
   _____
   _____
   _____
   _____

8. NO. OF PERFORMANCES BROADCAST BY RADIO

   NO. OF PERSONS REACHED

9. NO. OF PERFORMANCES BROADCAST BY TELEVISION

   NO. OF PERSONS REACHED

PLEASE COMPLETE:

ORCHESTRA

For opera companies who hire musicians on a weekly basis

Total Number of Paid Weeks _____
Minimum Salary Per Week in Preseason _____
Minimum Salary Per Week in Season _____
Total number of Services per week _____
Length of Service for Rehearsal _____
Length of Service for Performance _____
Number of Free Days Per Week _____

For opera companies who hire musicians on a per-rehearsal/per-performance basis

Minimum Scale Per Rehearsal _____
Length of Rehearsal Service _____
Minimum scale per performance _____
Length of performance service _____

ARTISTS

	AGMA	Non- AGMA
Solo Artists		
Per-Performance Artists		
Hourly Reh rate	$_____	$_____
Performance rate	$_____	$_____
Weekly Artists		
Minimum weekly rate	$_____	$_____
No of performances	_____	_____
No of rehearsals	_____	_____
Chorus		
Per- Performance		
Hourly Reh rate	$_____	$_____
Performance rate	$_____	$_____
Weekly		
Minimum weekly rate	$_____	$_____
No of Performances	_____	_____
No. of Rehearsals	_____	_____
Ballet		
Per- Performance		
Hourly Reh Rate	$_____	$_____
Performance rate	$_____	$_____
Weekly		
Minimum weekly rate	$_____	$_____
No of Performances	_____	_____
No or Rehearsals	_____	_____

STAGE HANDS

Setup

Heads:	Minimum Hourly Wage	$_____
	Minimum Call	_____ hours
Grips:	Minimum Hourly Wage	$_____
	Minimum Call	_____ hours

Rehearsal

Heads:	Minimum Hourly Wage	$_____
	Minimum Call	_____ hours
Grips:	Minimum Hourly Wage	$_____
	Minimum Call	_____ hours

Performance

Heads:	Minimum Perf. Wage	$_____
	Length of Performance	_____ hours
Grips:	Minimum Perf Wage	$_____
	Length of Performance	_____ hours

11. Central Opera Service

I. ITEMS COVERED

A. Input-Output Factors
The survey requests the following information for both opera companies and opera workshops--the number of soloists, chorus members, orchestra members, employees in the scenery shop, costume shop as well as the number of administrative, technical and clerical personnel.
The number of productions and performances is also sought as is the number of standard works performed, the number of contemporary works performed, the number of standard performances and the number of contemporary performances.
Companies and workshops are asked to check off a box noting rental or ownership of set and/or costumes
Companies only are asked to check off a box noting their use of union contracts for soloists, chorus, orchestra and stagehands.
Companies only are asked to give the number of singers, administrators, technicians, conductors/coaches in apprentice programs.

B. Return to Inputs
No information

C. Characteristics of Establiahments in Group
While most opera-producing groups in the U.S. are polled for this survey, the analysis of the survey results which appears in November issues of Opera News, is done in terms of "companies" and "colleges--workshops". A finer breakdown of major companies is also undertaken, a major company being an opera ensemble having a budget over $100,000 and under union contract.

D. Demand-Audience
1. Attendance
The percentage of tickets sold to subscribers is sought as is the seating capacity and average attendance but the 1973-74 survey was the first to obtain attendance figures.

2. Consumer Expenditures and Ticket Prices
The 1975-76 survey was the first to ask for ticket price ranges.

3. Contributions
Beginning with the 1975-76 survey, the percentage of income (not broken down into contributed and service) from Federal, State and City governments, from Corporations/Foundations/and Private Individuals as well as Other sources was requested of the companies (not of workshops).

E. Financial
1. Income
See above D.4. Also, the percentage of box office income was sought from the companies.

2. Expenditures
Companies were asked for their total budget amounts beginning in 1975-76 but no breakdown was requested.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series
The Central Opera Service can furnish number of colleges, companies and performances back to 1964. It was not until 1973-74 that any budget or attendance information was requested and not until 1975-76 was an attempt made to find out what percentage of opera budgets were covered by income sources. Most information collected before 1975-76 is not very useful for financial analysis.

B. Sampling Characteristics

Over 1,000 questionnaires are mailed out annually to college and regular opera companies with over an 80% response rate. For example:

	# of colleges	# of companies	Total	Performances
1973-74	449	453	902	6,676
1974-75	418	389	807	6,428
1975-76	436	477	913	7,109

Companies, however, include symphony orchestras, choral groups and amateur productions. The one requirement for inclusion under this category is that an opera work must have been performed in its entirety. In 1973-74, COS estimated that of the 8 million seats sold for opera performances, 10% were to workshops or non-professional performances (a rather low estimate it seems). Questionnaires are mailed to all groups responding to last survey; in addition publishers' lists are checked for performing groups that rented scores during the year.

C. Questionnaires
A copy of the questionnaire (obtained by Hank) is attached. It is mailed out once each year while in April or May notice of the undertaking appears in Opera News. A written follow-up is done in September.

D. Data Dissemination and Utilization
The results of the serveys are tabulated by COS but only appear in summary form in the November issues of Opera News. This periodical is the sole means of dissemination but is widely read by the opera and orchestra audiences.

F. Duplication with Other Sources
The COS survey does duplicate the universe represented in the Ford Study, Opera America's survey and ACUCAAas well as possible ASOL. Since it has mainly been concerned with the types of opera being performed in America and not with collecting financial information, it should not be considered as an economic data source.

G. Procedures in Collection
Questionnaires are returned to COS for tabulation and storage. NEA was able to obtain the attached questionnaire, but researchers do not have access to COS's files and tabulated information. COS is administrated as a separate organization under the auspices of the Metropolitan Opera and does not receive support from any public sources. They will do research for its members though. Rates are $25 a year or $50 a year for research.

H. Costs of Collection, Tabulation, etc.
The survey is actually undertaken by two administrators, Ms. Maria Rich and her assistant. Ms. Rich supervises the whole process from designing the questionnaire to writing the Opera News article. Both women spend about three weeks (full-time) annually working on survey. In addition volunteers spend about 40 hours on survey.

I. Most Outstanding Problems
The lack of financial information, of course, is the most predominant problem with this data source. Since the definition of "company" is so broad, it is very likely that a good deal of double counting is involved not only in the number of companies presenting opera but in the attendance at these events.

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2-A-101

Location of Company P. O. Box 988 (street) San Diego (city) California (state) 92112 (zip)

Subsidiary company(ies) _____

PLEASE FILL OUT A SEPARATE QUESTIONNAIRE FOR EACH SUBSIDIARY COMPANY.

Please list all performances with title, exact dates, and translator (if any). Check to indicate with orchestra, piano, or if concert performance; i.e: o(✓) p(✓) c(✓).

OPERA TITLE		EXACT DATES (mark city if out of town performance)	TRANSLATOR
TROVATORE	o(✓),p(),c()	October 4,7,10,12, 1975	Yockey
TROVATORE	o(✓),p(),c()	October 20,22 1975 (Phoenix, Arizona)	Yockey
RUSALKA	o(✓),p(),c()	December 3,5,7,10, 1975	Ducloux
SIEGFRIED	o(✓),p(),c()	February 14,17,20,22, 1976	Porter
ROSENKAVALIER	o(✓),p(),c()	March 27,30 April 2,4, 1976	Gutman
ROSENKAVALIER	o(✓),p(),c()	April 12,14, 1976 (Phoenix, Arizona)	Gutman
NORMA	o(✓),p(),c()	June 7,10,13,15, 1976	
	o(),p(),c()		
	o(),p(),c()		
	o(),p(),c()		
	o(),p(),c()		
	o(),p(),c()		
	o(),p(),c()		

PLEASE USE REVERSE SIDE FOR LISTING 1976-77 SEASON. INCLUDE ANY SPECIAL BICENTENNIAL PRODUCTIONS

Costumes rented from Various
Sets rented from Various
Do you build your own sets yes costumes no.
If so, please list any available for rent:

COSTUMES	SETS
	AIDA, BOHEME, CARMEN
	DAUGHTER OF THE REGIMENT
	ELEKTRA, GIANNI SCHICCHI,
	NORMA, SALOME, TOSCA,
	TRAVIATA, RUSALKA

Name of performance hall San Diego Civic Theatre
It is a: (circle where applicable)
Opera House, multi-purpose hall, concert hall, movie house, university or high school auditorium, or outdoor facility.

Seating cap. 2924 Avg. attendance 2924

If two auds. are used, give info. for 2nd:
Type house _____
capacity _____ attendance _____

TICKET prices from $14.50 to $ 3.40
% of tickets sold by subscription 88 %

The following questions do not apply to universities or college workshops.

BUDGET: $1,131,000.00
Income percentages: Box office 55 %
Grants: Federal 5 % state ____ % city ____ %
Corporate/foundation/private ____ %
Other income 40%

EMPLOYEES Total number 167
number of soloists 10(Ave) chorus 50
orchestra 60 (Ave) scene shop 30
costume shop 5 technical 3
administrators 2 clerical 5 (+2 Part-time)

Do you have an APPRENTICE PROGRAM? NO
number of singers _____ administrators _____
orchestians _____ conductors/coaches _____

Do you have UNION CONTRACTS for:
singers yes chorus yes
orchestra yes stagehands yes

PLEASE RETURN TO: Central Opera Service, Metropolitan Opera, Lincoln Center, New York, N.Y. 1002

12. Theater Communications Group

CONTINUITY OF THE DATA SOURCE: The Theater Communication Group's Fiscal Survey is a compilation of budgetary and statistical data collected from a sample of non-profit theaters. The TCG's first fiscal survey was for 1973-74. It will be an annual TCG service. The survey, states TCG, is neither an analytical economic or demographic study, but a compilation of facts, most of which are not available elsewhere.

A link-up has been made between the data collected by TCG in 1975 and data collected by Ford in 1966 and 1971. This data is available for sixteen theaters. The profile for these sixteen theaters, referred to in the report as the Ford Foundation - TCG Control group, is different than that of the TCG fiscal survey sample. The theaters have existed for at least ten years, and the average budget is $300,000 more than the average budget of all the theaters participating in the 1974/75 fiscal survey.

The TCG control group (the twenty-eight theaters that participated in both TCG surveys) also has a financial profile slightly different than the entire group. The budget is $132,000 larger.

SAMPLING CHARACTERISTICS: TCG does not sample for its fiscal survey. All theaters that fulfill the four criteria outlined be-

low receive the questionaire and almost all reply.

The four criteria used in selecting the sample were as follows:

A) non-profit, tax-exempt status

B) minimum of two years existence as a professional production organization

C) minimum annual operating budget of $200,000

D) Actors ' Equity Association or equivalent actor salary scale

"To aid theaters in utilizing the information contained in this report, and to allow comparisons between institutions of similar size and scope"(p 1), TCG divided the theaters into four budget groupings. They are as follows:

Group I : theaters with budgets in excess of $1.5 million

Group II : theaters with budgets between $900,000 and $1.25 million

Group III: theaters with budgets between $500,000 and $900,000

Group IV : theaters with budgets between $200,000 and $500,000

Finally, income gaps are more prevalent among smaller theaters in Group III and IV; surpluses come largely from Group I and II theaters.

QUESTIONAIRE: The data shown in these reports are based on audited financial statements and TCG survey forms submitted by each theater's managing director. Each year TCG has made small improvements in the questionaire's form.

DATA DISSEMINATION: The Summary of Fiscal Survey 1974/75 was widely disseminated to organizations and individuals throughout the country who requested it. Any non-profit professional theater registered with TCG could receive a free copy of it if it so requested. Individuals requesting copies had to pay a $2 charge. The exact number of copies distributed is not known.

Access to the individual theater data material is restricted to the participating theaters. (See attached sheet. Every participating theater receives a completed copy of this fiscal sheet for every other theater that has participated in the survey.)

DATA UTILIZATION: The stated purposes of conducting these survey are threefold: (A) permit participating theater managers ready access to current budgetary information of similar organizations as a means of assisting in analyzing, comparing and planning their own budgets; (B) provide them with a fund raising and public relations tool; (C) assist TCG in answering the many inquires received concerning the economics and productivity of non-profit professional theaters.

Theater managers have reported that the survey has aided them in planning and budgeting.

DUPLICATION vs. GAP-FILLING: TCG's survey is definitely filling the wide gap in available information on the non-profit theater. If TCG does continue this study, this time series will become very valuable to the theater.

COSTS: The cost of conducting the survey for TCG is approximately $2,500. This does not reflect such costs as rent, electricity, etc. The cost for each theater to fill out the questionaire is two to three person days at a salary ranging between $10,000 and $15,000. The costs of publishing, which are not included in the $2,500, are offset by the $2 charge.

INPUT-OUTPUT FACTORS

1) artists - employment figures were reported in each of the following classifications: the total number of part time and full time actors employed by the theaters, and the average number of employees per theater; part time actors, full time actors, and average number of actors employed for each budget subdivision. Total Actor-Employment weeks are reported for each subdivision, and the sample.
2) supporting personnel - Administrative, Production/Technical, and Non-acting artistic employment figures are reported for the entire group, and the four budget subdivisions in both the part time and full time classifications. Averages were also computed for the total group.
3) exhibitions - not applicable (n/a)
4) facilities - not reported (n/r)
5) collections/acquistions - n/a

6) productions - A total production figure is reported, as well as production figures for each budget subdivision. Production figures are broken down into the following classifications: Mainstage, Second Stage, On Tour, Other, and Total. Averages are computed for the four subdivisions and the total. The definitions of these classifications are not stated in this report.

7) performances - Performance figures are given for all four budget subdivisions and the total group. Again, there is a breakdown into the individual parts classified under performances. These are identical to the production classes, i.e. Mainstage, Second Stage, etc. Averages are reported for all sections.

RETURN TO INPUTS

1) artist's income - The dollar cost, the average dollar cost, and the percentage of total expenses is reported for the total group, and for each of the four budget subdivisions under "Artistic Salaries/Fees".

2) director's income - Although this study contained a non-acting artistic category for its employment figures, in its overall financial compilations, this income category was eliminated.

3) administrator's income - Reported in Administrative Salary/ Fees for the total group and for each budget subdivision as

a percentage of total expenses, an average dollar cost per theater, and total dollar cost.

4) profits - Reported as income surplus in this study. It is shown as a percentage of total expenses, average dollar surplus per theater and total dollar surplus for each subdivision, and for the entire sample.

5) rents - They are not isolated individually in the expense category.

DEMAND-AUDIENCE

1) attendance - Attendance is reported for all the theaters and each subdivision.

Number of subscribers - The figure reported is exclusive of the two companies surveyed which are 100% touring groups. The total figure is subdivided into four budgetary classes.

2) consumer expenditures - Done by group and total ticket income. This is reported under earned income in the "Subscription Sales" and "Single Ticket Sales" lines.

3) ticket prices - n/r

4) contributions - Done by group and "in total". Contributions, listed under the unearned income part of the financial table, are broken down as follows: federal, state, city/county, business/corporate, private foundations, individual contributions and other.

"Direct funding for specific services such as touring and educational projects by government, foundation, corporate, and other sources is considered earned income." (p 9)

FINANCIAL

All the following information is supplied for all four budgetary subdivisions and for the sample.

1) income - earned income is detailed as follows: subscription sales, single ticket sales, touring fees, educational program income, booked-in events, interest and dividends, and other. These are shown in total dollar figures, average dollar figures, and per centage of total expenses. Unearned income is reported in the same manner as contributions.

2) expenditures - Expenditures are detailed as follows: administrative, artistic, production/technical, and other. These categories are then further broken down into: administrative salary/fees, artistic salaries/fees, technical salaries/fees, royalties, materials and equipment, and subscription & promotion.

Fundraising - The dollar figures for this can be found under contributions.

In addition to the entire breakdown already discussed, TCG reports budgetary and statistical information for the TCG control group, and the Ford-Foundation-TCG control group. This financial

data is reported in dollar figures, percentage of expenses, and percentage of change from 1973/74 to 1974/75.

The twenty-eight theaters that make up the TCG control group are those for which comparable figures are available for both fiscal year 1974 and 1975.

The detailing of expenses for the TCG control group is not as extensive as it is for the fiscal survey group. There is no fine breakdown by categroy as in the Fiscal 74/75 Survey. Total Expenses and total salaries/fees are the only lines reported.

Earned and unearned income is broken down in the same detail for both the control and the survey group. The earnings gap and the income surplus (gap) is also reported.

The following statistical information is recorded for the TCG control group. The data for both 1973/74 and 1974/75 is expressed in group averages unless otherwise noted. A percentage of change has been computed by TCG in all but three categories.(identified by the *)

1) Number of Productions Mainstage, Second Stage
* 2) Per centage of capacity (Mainstage)
3) Number of subscribers
* 4) Per centage of capacity represented by subscribers
5) Attendance at resident productions
* 6) Number of performance weeks
7) Number of full time staff members

The breakdown of figures for the F.F.-TCG control consists of sixteen theaters for which the Ford Foundation has figures for fiscal year 1966 and 1971, and TCG has figures for fiscal year 1975.

All budgetary data is expressed in average dollar per theater and per centage of expenses. A percentage change from FY 1966 to 1971, and a percentage change from FY 1971 to 1975 for each budget line is reported.

The only subdivision on expenses is "salaries/fees/fringe". TCG does not however state how they computed fringe costs for their 1974/75 group. The unearned income categroy retains the subdivisions present in the other budgetary tables. Finally, the earning gap and the income surplus(gap) is reported and compared. No statistical information is presented.

If internal consistancy has been maintained between the Ford and TCG definitions, and if the figures reported are accurate and representative, ;and if TCG continues collecting and reporting this data, the non-profit theater has established a sound data source for themselves and public policy analysts.

TCG ANNUAL FISCAL SURVEY (1975-76)

Theatre: _____ Fiscal Year: _____ to _____

	Amount	% of Exp.	Amount	% of Exp.
I. EXPENSES				
A. Administrative Expenses	$			
B. Artistic Expenses	$			
C. Production/Technical Expenses	$			
D. Other Expenses _____	$			
TOTAL OPERATING EXPENSES			$	
SIGNIFICANT EXPENSES BY CATEGORY:				
Administrative Salaries/Fees	$			
Artistic Salaries/Fees	$			
Production/Technical Salaries/Fees	$			
TOTAL SALARIES/FEES	$			
Facility Expenses	$			
Subscription & Promotion (excluding salaries/fees)	$			
Royalties	$			
Materials & Equipment	$			
II. INCOME				
A. EARNED INCOME				
1. Subscription Sales	$			
2. Single Ticket Sales	$			
3. Touring Fees	$			
4. Educational Program Income	$			
5. Booked-in Events	$			
6. Interest & Dividends	$			
7. Other _____	$			
TOTAL EARNED INCOME			$	
EARNINGS GAP (Earned Income over (under) Expenses)	$			
B. UNEARNED INCOME				
1. Federal Government	$			
2. State Government	$			
3. City/County Government	$			
4. Businesses/Corporations	$			
5. Private Foundations	$			
6. _____ Individual Donors	$			
7. Other — Fund-raising, Sheltering, A.F.D.	$			
TOTAL UNEARNED INCOME			$	
TOTAL INCOME			$	
TOTAL INCOME SURPLUS OR (GAP) FOR YEAR			$	
OPERATING FUND BALANCE AT END OF YEAR	$			
OTHER FUND BALANCES: _____	$			
_____	$			
_____	$			
Expenditures Adjusted for $ _____ in In-kind Contributions			$	

(Over)

Theatre _____

FACILITIES: Asterisk(s) denote mainstage.

Name of Performing Space	# of Seats

PRODUCTION ACTIVITY:

	# of Productions	# of Performances	Attendance	Pd. % of Capacity	# of Subscribers	% of Capacity Represented by Subscribers	Undiscounted Single Ticket Price Range
TOTAL							

PAID STAFF:

	Administrative	Production/ Technical	Non-Acting Artistic	Actors	TOTAL
Full-Time					
Part-Time					
TOTAL					

Union Contracts: _____

Total Actor-Employment Weeks . . . . . _____ wks

13. Variety

CONTINUITY OF THE DATA SOURCE: Variety has logged total yearly gross for Broadway seasons since 1936-37; total playing weeks, biggest single week, number of shows that week, and which week it occurred since 1938-39. A break in continuity occurs from 1940-41 to 1946-47 where the data is unavailable. The series is ongoing, being published yearly in Variety. It usually appears in the first week in June, but sometimes it is located in the last week in May or the second week in June issue.

The same information has been collected for the Road since 1948.

In addition to this, Variety publishes weekly grosses and the similarly related information for Broadway and the Road.

In addition, Variety has compiled an annual Broadway Production Record, dating back to 1899-1900. There are no gaps in this series and the format remained unchanged until 1972-73, where Revivals were subdivided into Plays and Musicals.

Finally, Variety has an annual table listing Broadway's "Successes, Failures, Etc.". This series is in existence at least since 1970; however, its format appears to change yearly.

SAMPLING CHARACTERISTICS: No listing of the theatres included appears in the newsletter, however the Broadway group appears to be a universe.

Sporadic, unorganized tabulation occurs for Off-Broadway theaters.

Road show samples appear the most questionable. The sample may well not be consistant, and the number of shows sampled varies slightly from year to year. Another point in question with regard to this sample is how it was chosen, and does it indeed represent accurately the characteristics of the universe. No listing of the sample was included, nor any qualifying criteria.

QUESTIONAIRE: There is no questionaire.Telephone polling is the format.

DATA DISSEMINATION: It is unknown how and to what extent the data reported to Variety is used by its readers. The information left uncollected by Variety makes economic analysis beyond rough estimates extremely difficult. An excellent example of necessary information that is not tabulated is the number of performances per show, per year.

DUPLICATION vs. GAP-FILLING: In that figures for profit theatres are scarse, Variety fills the gap as opposed to duplicating another source.

The costs of collecting, aggregating and storing the data are unknown but appear minimal.

INPUT-OUTPUT FACTORS

1) artists - not reported (n/r)

2) supporting personnel - n/r

3) exhibitions - not applicable (n/a)

4) facilities - sporadic reports on the size of theaters, but no formal data collection of it.

5) productions - lists the number of new productions (1899-1976). It does not list the total number of productions

6) performances - n/r

RETURN TO INPUTS

Any information contained is in articles. There is no defined statistical aggregation that would be necessary to allow analysis. Furthermore, side benefits to contracts do not surface in the existing reports.

1) artist's income - not reported in any consistent, defined manner. Variety does carry articles which brief the reader on monetary settlements of theatrical contracts.

2) director's income - n/r

3) administrator's income - n/r

4) profits - reports theater weekly and annual gross. When a show closes, Variety will state profit and loss for the individual show at that date. Estimates of future returns are not made. This information is widely scattered throughout the year's

weekly issues, and no attempt at annual summation has been made.

DEMAND-AUDIENCE

1) attendance - n/r

2) tickets sold - n/r

3) consumer expenditures - n/r

4) ticket prices - n/r

5) contributions - n/r

FINANCIAL

1) earned income - gross dollar listing, no breakdown for individual shows.

2) unearned income - n/r

3) capital income - n/r

4) expenditures - n/r

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Broadway Production Record

Season	New Plays	New Musicals	Revivals	Total
1899 - 1900	63	14	10	87
1900 - 1901	50	26	20	96
1901 - 1902	49	21	20	90
1902 - 1903	55	27	16	98
1903 - 1904	68	30	20	118
1904 - 1905	63	29	35	127
1905 - 1906	62	32	17	111
1906 - 1907	67	34	28	129
1907 - 1908	57	37	16	110
1908 - 1909	77	33	8	118
1909 - 1910	95	36	13	144
1910 - 1911	80	34	17	131
1911 - 1912	85	34	16	140
1912 - 1913	98	36	28	162
1913 - 1914	74	37	17	128
1914 - 1915	92	24	17	133
1915 - 1916	70	26	19	115
1916 - 1917	85	25	16	126
1917 - 1918	100	38	18	156
1918 - 1919	104	32	13	149
1919 - 1920	99	43	2	144
1920 - 1921	94	51	7	152
1921 - 1922	142	37	15	194
1922 - 1923	125	41	8	174
1923 - 1924	130	41	15	186

Broadway Production Record

Season	New Plays	New Musicals	Revivals	Total
1924-1925	162	46	20	228
1925-1926	178	48	24	255
1926-1927	188	49	26	263
1927-1928	183	53	28	264
1928-1929	162	43	20	225
1929-1930	164	35	34	233
1930-1931	130	29	28	187
1931-1932	146	27	34	207
1932-1933	124	27	23	174
1933-1934	124	15	12	151
1934-1935	123	19	7	149
1935-1936	108	14	13	135
1936-1937	94	11	13	118
1937-1938	82	16	13	111
1938-1939	68	18	12	98
1939-1940	62	18	11	91
1940-1941	49	14	6	69
1941-1942	58	16	9	83
1942-1943	47	18	15	80
1943-1944	59	19	19	97
1944-1945	62	19	11	92
1945-1946	48	16	12	76
1946-1947	48	14	17	79
1947-1948	44	12	20	76
1948-1949	43	18	9	70

Broadway Production Record

Season	New Plays	New Musicals	Revivals	Total
1949-1950	28	17	12	57
1950-1951	46	14	21	81
1951-1952	44	9	19	72
1952-1953	34	11	9	54
1953-1954	42	9	8	59
1954-1955	34	13	11	58
1955-1956	35	8	13	56
1956-1957	37	10	15	62
1957-1958	37	11	8	56
1958-1959	37	12	7	56
1959-1960	38	15	5	58
1960-1961	33	15	0	48
1961-1962	34	17	2	53
1962-1963	36	11	7	54
1963-1964	42	15	6	63
1964-1965	39	17	11	67
1965-1966	38	15	15	68
1966-1967	30	15	24	69
1967-1968	47	12	15	74
1968-1969	34	13	20	67
1969-1970	26	14	22	62
1970-1971	16	17	13	46
1971-1972	26	20	10	56

Season	New	Rev	New	Rev.	Total Revival		Return shows
1972-1973	22	14	18	3	17	58	1
1973-1974	21	12	12	3	15	50	0
~~1974~~							

Broadway Production Record

Season	Plays		Musicals				
	New	Revival	New	Revival	Revival	Total	Return Shows
1974-1975	25	17	11	3	20	54	2
1975-1976	19	21	16	5	26	63	0

Source: Variety

Key: Blue Solid = Successes
Red Solid = Failures
Pencil Solid - Shows Net for Season

* or < Premature Closing
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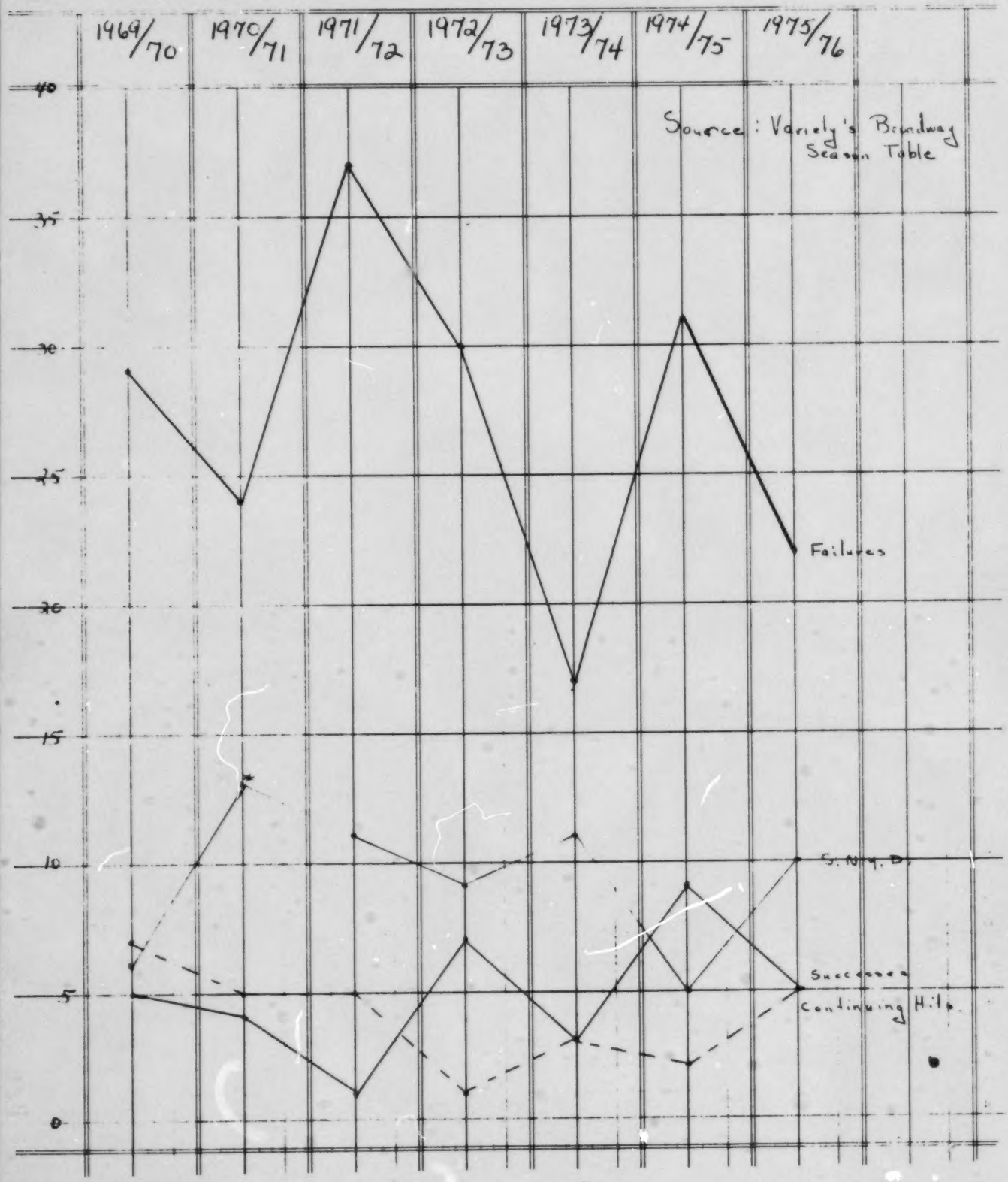
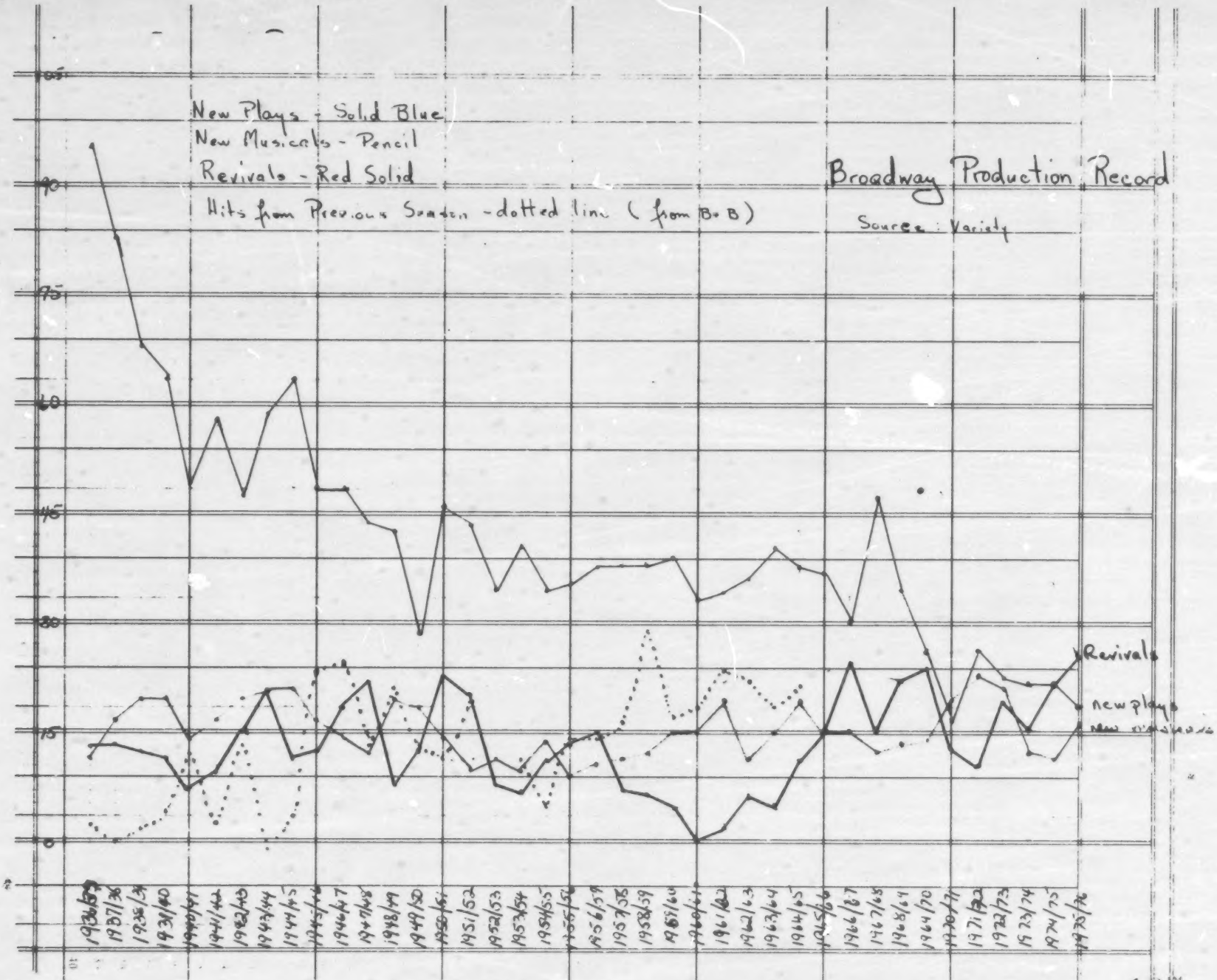
Broken Line = Continuing Hits




New Plays - Solid Blue
New Musicals - Pencil
Revivals - Red Solid
Hits from Previous Season - dotted line (from B. B)
Broadway Production Record
Source: Variety
90
75
60
45
30
15
0
Revivals
new plays
1936/37
1937/38
1938/39
1939/40
1940/41
1941/42
1942/43
1943/44
1944/45
1945/46
1946/47
1947/48
1948/49
1949/50
1950/51
1951/52
1952/53
1953/54
1954/55
1955/56
1956/57
1957/58
1958/59
1959/60
1960/61
1961/62
1962/63
1963/64
1964/65
1965/66
1966/67
1967/68
1968/69
1969/70
1970/71
1971/72
1972/73
1973/74
1974/75
1975/76

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Broadway Seasonal Total Grosses

Season	Total Playing Weeks	Total Gross	Biggest Single Week	# of Shows That Week	Week Ending
1936-1937	–	13,886,300	–	–	–
1937-1938	–	11,501,300	–	–	–
1938-1939	1061	12,751,000	446,000	32	12-25-38
1939-1940	991	12,665,800	381,500	26	12-30-39
1940-1941	to 1946-1947	not available			
1947-1948	1325	28,836,500	777,500	29	12-29-47
1948-1949	1231	28,540,700	743,300	30	12-31-48
1949-1950	1156	28,614,500	737,100	29	12-4-50
1950-1951	1139	27,886,000	752,600	27	12-30-50
1951-1952	1072	29,233,000	781,100	25	12-23-52
1952-1953	1012	26,126,400	722,700	27	12-28-53
1953-1954	1081	26,169,200	753,100	28	12-27-54
1954-1955	1120	26,819,000	870,300	28	1-1-55
1955-1956	1239	35,353,100	881,700	30	12-25-56
1956-1957	1183	37,154,500	934,800	30	12-8-56
1957-1958	1081	37,515,300	962,700	28	12-15-58
1958-1959	1157	40,151,300	1,170,600	30	1-3-59
1959-1960	1156	45,665,500	1,261,100	29	1-2-60
1960-1961	1210	43,829,500	1,244,500	29	12-31-60
1961-1962	1166	44,250,700	1,174,800	28	12-30-61
1962-1963	1136	43,525,400	1,112,100	26	2-23-63
1963-1964	1112	39,148,500	1,110,400	27	5-30-64
1964-1965	1250	50,462,765	1,323,138	30	1-30-65
1965-1966	1295	53,862,187	1,475,142	29	1-1-66
1966-1967	1269	55,056,030	1,573,328	31	12-31-66

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Broadway Seasonal Total Grosses

Season	Total Playing Weeks	Total Gross	Biggest Single Week	No. shows this week	Week Ending
1967-1968	1259	58,941,809	1,565,625	32	12-30-67
1968-1969	1128 (A)	57,743,716	1,347,472	24	4-12-69
1969-1970	973 (B)	53,324,199	1,382,075	25	4-25-76
1970-1971	1107(51)	55,342,562	1,440,193	27(3)	4-17-71
1971-1972	1092(65)	52,320,836	1,521,319	25(3)	1-1-72
1972-1973	878(77)	44,848,579	1,301,047	22(6)	4-28-73
1973-1974	967	46,356,772	1,293,554	25	4-20-74
1974-1975	1101	57,423,247	1,508,202	26	3-30-75
1975-1976	1136	70,841,738	2,034,377	29	1-4-76

(A) there were also 101 preview weeks
(B) " " " 74 " "
( ) Signifies preview
(C) From 1973 on, preview weeks were incorporated into the total numbers.

1919 Actor's Equity Strike - 29 days - estab. union
1960 " " " 8 "
1964 " " " 2 "
1968 " " " 4 "
1975 Musicians(802) " 25 "

Source: Variety

14. Best Plays Yearbook

CONTINUITY OF THE DATA SOURCE: The Best Plays Yearbooks have been published annually since 1920. There also are three yearbooks, 1894-1899, 1899-1909, and 1909-1919, which record the activities of the professional theater during those years. The editor of Best Plays between 1919-20 and 1952-53 was Mantle. Since 1963-64 the editor has been Guernsey. Between 1953 and 1962 the yearbook was co-edited by several different people. The format of the yearbook has remained the same during all these years with only minor re-arrangements.

There are four sections that are of interest to this data study. The first, the introductry chapter, "The Season on Broadway", contains a great deal of qualitative information about the season, the plays, acting, etc., written in the style of a theater critic. This chapter usually reports the total number of plays produced on Broadway, the high months, etc.. This information is not in table form, and would require more than a cursory glance in order to locate, aggregate, and utilize it.

The second area of interest is the chapter intitled, "Plays Produced in New York". Contained here is the (1)number of performances, (2)opening date, (3)closing date, (4)type of play, playhouse, and when and where it appeared before if it was a revival. This information is interspaced between the cast list, the synopsis of

each act, and other play information. Best Plays does not aggregate any figures, therefore it would be a slow and lengthy process to extract the important data from here.

The statistical summary is a short table which lists only the name and the number of performances of a show from the previous season(s) which ended its run sometime during the present season (or is still running). This section was revised between 1960-61 and 1965-66 to "Holdovers From the Previous Seasons" listing opening and closing dates, and number of performances of all plays whose runs were longer than one season and were either closing or continuing the following season.

The final section is the table "Plays That Run Over 500 Performances". This table lists the play, and the number of performances it has given on Broadway. No opening date is given, thus requiring benchmarking by the reader to establish a rough idea of the increase over the years of plays whose runs extend over 500.

SAMPLING CHARACTERISTICS: In using any of the data in Best Plays, the reader should be aware that in most cases one is dealing with a small and non-representative sample of Broadway plays and not the universe.

This sample of plays is chosen on the basis of the script, thus the title, "Best Plays". This is in contrast to Variety's designation of a hit which is given to a play if it proves a prof-

itable venture. Neither category fully reflects the characteristics of the universe, but rather what the successful, well written play has been like over the years.

Best Plays does not contain financial information about the Broadway shows.

QUESTIONAIRE: The information found in Best Plays does not require a questionaire.

DATA DISSEMINATION: The information gathered in Best Plays is published yearly in its yearbook. This book is available at the libraries (public and college) making access to it good. The circulation outside New York is not known.

DATA UTILIZATION: Best Plays is not written with an eye towards economic analysis. Information about the total number of plays on Broadway in a given year, and the individual performance numbers are scattered throughout the book.

DUPLICATION vs. GAP-FILLING: Best Plays fills the gap left by Variety by reporting the number of performances for each show. Both publish the list of "Broadway Shows With Runs Over 500"; Best Plays has been reprinting Variety's Table of Financial Hits and Flops since 1954-55. Best Plays doesn't record any financial information.

The costs incurred by Best Plays in reporting this information is not known.

INPUT-OUTPUT FACTORS

1) artists - It is possible to arrive at the total number of artists employed per show, per year; and length of employment on Broadway per show per year. It would involve however going through the cast listing for each individual play for the relevant numbers.
2) supporting personnel - not reported (n/r)
3) exhibitions - not applicable (n/a)
4) facilities - n/r
5) productions - The reader can obtain this figure by counting all all the plays listed in the "Plays Produced in New York" chapter, and adding it to the Statistical Summary.
6) performances - given, but not in tabulated form.

RETURN TO INPUTS; DEMAND-AUDIENCE; FINANCIAL

Best Plays doesn't contain information in these categories.

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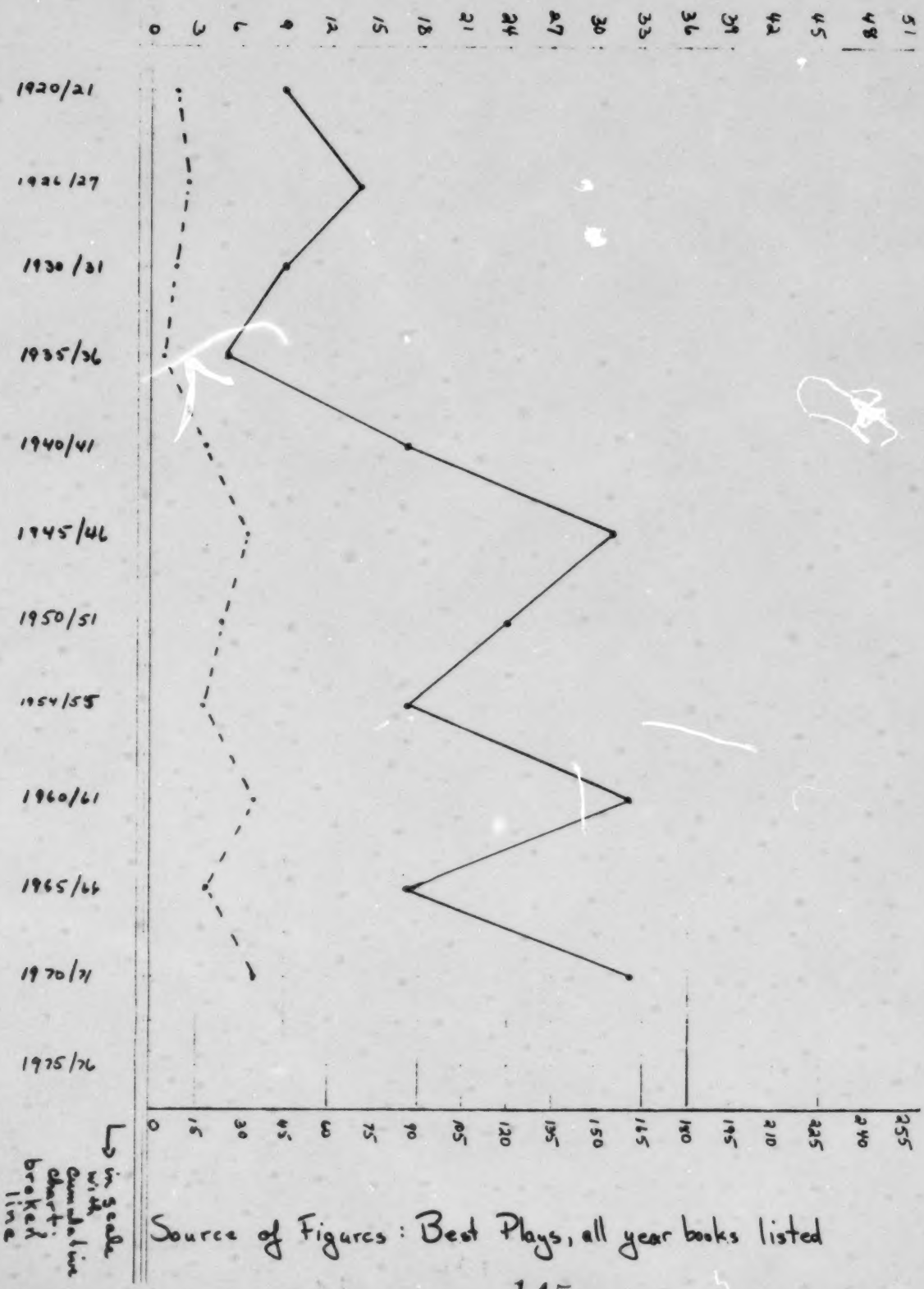
Cumulative

Number of Plays on Broadway Whose Runs Were Over 500

Source of figures: Best Plays, all yearbooks listed

Number of New Additions to "Over 500 Broadway Runs", at 5 year intervals

2-A-130



Source of Figures: Best Plays, all year books listed

Data on Number of Plays on Broadway Whose Runs Were Over 500

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Year	New Additions, 5yr interval	Cumulative Figure
1921	(9)	9
1926/27	14	23
1930/31	9	32
1935/36	5	37
1940/41	17	54
1945/46	31	85
1950/51	24	109
1954/55	17	126
1960/61	32	158
1965/66	17	175
1970/71	32	207

15. Study of the New York Theater (New York City Cultural Council Foundation, January 1972)

CONTINUITY: This is a one-time study, sponsored by the New York City Cultural Council and the New York State Council on the Arts. It is prepared by William Baumol.

The primary intent is to "suggest measures which will increase the quantity of presentations, in the belief that this is the best means of evoking more quality throughout the theater". (p 1)

SAMPLING CHARACTERISTICS: The areas covered in this study are: the Broadway theater, Off-Broadway, Off-Off Broadway, classical and repertory groups, theater in the street groups, and school programs.

The Black Report used several different samples in reporting their data. Broadway production and performance figures were based on the universe (Source: Variety), while data on the availability of seats on Broadway was based on five theaters' sales during a two week period. When samples were used by this report it was indicated in the report, and the possible limitations of the sample cited.

QUESTIONAIRE: There was no single questionaire directly involved in the generation of the data presented in this study. The Black Report derived its data from audience surveys, budget allocation reports, and other research studies. These surveys, reports and studies were done primarily by other organizations and used by the Black Report for purpose of analysis.

DATA DISSEMINATION/UTILIZATION: Since the study was done under the auspices of the N.Y.C. Cultural Council and the N.Y. State Council on the Arts, these two organizations would be the primary recipients and users of it. Other users may include policy makers, politicians, and individual organizations (such as a Broadway theater).

DUPLICATION v. GAP-FILLING: Much of the Black Report data on Broadway was taken directly from Variety, and likewise, much of the other data presented here was obtained from outside sources. This report generates very little new data. The Black report attempted to pull all available information together, present an analysis, and propose future policies. It is this factor that distinguishes it from its sources of data.

INPUT-OUTPUT FACTORS

artists - n/r *

supporting personnel - n/r

exhibitions - n/a

facilities - n/r

productions - BROADWAY 1) number of productions playing during an average week in November, 1936-1969; 2) number of productions playing during an average week in February, 1926 - 1969; 3) number of productions playing during an average week in April, 1936 - 1969; 4) total number of Broadway productions playing during a season, 1927/28-1969/70;

*n/r=Not reported

5) number of new productions playing during a season, 1899/1900 - 1969/70.

OFF-OFF BROADWAY: 1) number of productions for 1965/66, 1967/68, and 1969/70.

performances - BROADWAY: total number of performances playing during a season, 1927/28 - 1969/70; OFF-BROADWAY: total number of performances playing during a season, 1960/61 - 1969/70; OFF-OFF BROADWAY: number of performances during the years 1965/66, 1967/68, and 1969/70; PARKS, RECREATION, and CULTURAL AFFAIRS ADMINISTRATION: performances sponsored by PRCA in the summer of 1970 which are theatrical in nature, by form and by borough.

RETURN TO IMPUTS

artist's income - n/r

director's income - n/r

administrator's income - n/r

profits - n/r

rents - n/r

DEMAND-AUDIENCE

attendance - Index of average Broadway Audience size per performance (1927/28 =100), 1927/28 - 1968/69

tickets sold - n/r

consumer expenditures - n/r

ticket prices - BROADWAY: 1) top and average ticket prices for straight shows and musicals, 1926/27 - 1969/70; 2) minimum ticket prices for Broadway straight shows and musicals, 1936/37, 1946/47, 1956/57, 1966/67, 1967/68, 1968/69, and 1969/70. OFF-BROADWAY: Minimum ticket prices for straight shows and musicals, 1956/57, 1966/67, 1967/68, 1968/69, and 1969/70.

contributions: cultural activities funded by the City Council under Code 998 in 1970-71.

Some major grants recorded in the Black report (in total dollars given per year) 1) National Endowment, Fiscal Years 1966 through 1970; 2) N.Y.State Council funding for 1970/71; 3) Ford Foundation, 1967 to 1969; Rockefeller Brothers Fund, 1966 through 1970.

FINANCIAL

earned income - n/r

unearned income - see contributions

expenditures - BROADWAY: 1) average production cost of five Broadway straight shows, 1969/70; 2) average operating costs of five Broadway straight shows, 1969/70; 3) weekly operating expense of a hit Broadway musical (year not given); OFF-BROADWAY: 1) average production costs of three off-Broadway straight shows, 1969/70; 2) average operating costs of three off-Broadway straight shows, 1969/70; NON-PROFIT: summary of expenses for a non-profit theatre 1968/69.

16. Association of American Dance Companies

The Association of American Dance Companies has initiated a study of its membership beginning in 1976. The results of their first attempt to collect very basic economic statistics from dance companies will be published in Feburary 1977. A copy of AADC's questionnaire is attached. Dance companies were given no definition of terms nor were copies of their financial statements requested.

The reason John Gingrich, president of AADC, gave for undertaking a statistical survey was that such data collection was part of the service organization's "charge" from NEA. All information for this draft was obtained during an interview with Gingrich on December 28th.

I. ITEMS COVERED

A. Input-Output Factors

Artists-- the questionnaire requests how many dancers are in the company.
Home Performances--the number of home performances in 1975-76 and the anticipated number for 1976-77 is sought.
Tour Performances--the number of tour performances is requested for 1975-76.
Employment Weeks--the number of weeks per season that dancers are employed is requested.

B. Return to Inputs

Payroll--the payroll for all dancers is requested as is the payroll for non-artistic personnel.

C. Characteristics of Establishments in Group

It is not known if the information received on the questionnaire will be analyzed in terms of geographic region, budget size, etc.

D. Demand-Audience

Attendance-- an estimate of tour attendance and actual paid attendance at home for the 1975-76 season was requested.
Consumer Expenditures--the percentage of a company's income resulting from touring and ticket sales was sought.
No information on ticket prices nor contributions was obtained.

E. Financial

The company's annual budget (without school), and as noted under D above, the percentage of a company's income resulting from touring and ticket sales was requested. No attempt was made to obtain contributed or unearned income.

The only expenditure figures requested related to touring--how much was spent for airline travel and how much for hotel and other accommodations. As mentioned under B above, payroll figures for dancers and non-artistic personnel were also sought.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

1975-76 is the initial year of this statistical survey but there are plans to continue it on an annual basis.

B. Sampling Characteristics

All AADC members in addition to all dance groups listed in the NEA Dance Touring Directory were mailed questionnaires. 95% of all companies have responded. The New York City Ballet, however, has not returned its questionnaire and has not responded to AADC's attempts at follow up.

C. Questionnaires

The questionnaire was designed by John Gingrich with the assistance of a Columbia School of Journalism student. There has been an extensive follow-up system . The questionnaires were initially mailed out in July 1976, follow-up letters were sent in August, October and November. Phone calls were also placed to companies not responding or to companies that returned incomplete or inconsistent questionnaires.

No definition of terms accompanied the questionnaires. It was therefore not surprising that one company reported that 100% of its income was obtained from touring and ticket sales--not acknowledging any unearned income.

D. Data Dissemination

The survey is yet to be written up and disseminated.

F. Duplication with Other Sources

Only the Ford Foundation study has attempted to collect financial information on dance companies to date, but the Ford Study, although much more professional than AADC in its undertaking, cannot claim as wide a universe as the AADC's.

The NRCA Data Trends study will more closely duplicate AADC's efforts.

G. Procedures in Collection

The questionnaires are returned to AADC which will tabulate and report the data in a written survey. AADC will keep the questionnaires on file for future use.

H. Costs of Collection

As inadequate as this survey is in many aspects, it is not expensive. AADC is utilizing volunteers to follow up, tabulate and write the final report. The questionnaire is short enough and general enough that most companies will simply estimate figures rather than spend the time to research any records they may have kept.

I. Most Outstanding Problems with Data

The most outstanding problem is the lack of definitions--terms are vauge; for example, annual budget and home performances. When Gingrich was interviewed, he reported that the total attendance paid at home plus tour attendance only totaled 5 million for all companies, yet NEA has been reporting this figure at 15 million. Gingrich couldn't understand why there was such a marked difference between the two sources.
AADC did not consult with Ford, NRCA, NEA, NYSCA or any accounting firms when designing their questionnaire. Gingrich noted AADC's desire to keep the form objective and short. While the AADC qeustionnaire does not exhibit the "opinion" orientation of NRCA's, its desire for brevity has resulted in sacrificing important financial information. There is a lacking of expenditure as well as unearned income data. Furthermore, no attempt was made to obtain financial statements from the dance companies which might have served as a cross reference source.

ASSOCIATION OF AMERICAN DANCE COMPANIES

162 West 56th Street
New York, NY 10019

AADC BASIC STATISTICAL SURVEY

1.. What is your company's annual budget without school? _____

2.. How many dancers are in your company? _____

3.. How many home performances did you have in the 1975-76 season? _____

4.. How many are planned for 1976-77? _____

5.. How many tour performances in 1975-76? _____

6.. What was actual paid attendance in 1975-76 at home? (people) _____

7.. Estimate as carefully as you can tour attendance in 1975-76: (people) _____

8.. What percentage of your income resulted from touring and ticket sales? _____

9.. How many weeks are your dancers employed? _____

10.a. What was spent on airline travel? _____

b. On hotel and other accomodations? _____

11.a. What is your payroll for all dancers? _____

b. For non-artistic personnel? _____

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jm.rj

COMPANY NAME _____

17. Museums U.S.A. (National Research Center for the Arts, 1974)

A. Input-Output Factors

Personnel - Personnel are analyzed in terms of full-time, part-time, volunteer, by job category (administrative; curatorial, display exhibition; research, education; operations and support). Job categories are further broken down into professional and non-professional.

Other comparisons by: budget size and governing authority
Personnel are further broken down to areas listed after job catogory in parenthesis above.
Personnel characteristics described: sex, ethnic group, union membership, education.
Need for additional staff and adequacy of staff training and salaries are also discussed.

Exhibitions

The number of exhibitions was not presented, but tables and text describing the percentage of museums having special exhibitions, travel exhibitions and loans to other museums is reported.

Facilities

Construction dates of facilities (primary and separate) for all museums are graphed. Adequacy of exhibition and storage areas are compared by type, budget size and governing bodies.

In almost all cases, private-non-profit museums that do not own their own buildings and space are provided the facilities without charge; those that do own their facilities usually own them outright without a mortgage. Museums operated by a government agency are with few exceptions owned by the agency. The same is true of museums governed by educational institutions.

Museum types, budget size and governing authority are analyzed in terms of existing facilities (administrative offices, facilities for preservation, restoration or collection reconstruction, classromms, libraries, etc).

¶Collections - The survey did not undertake an investigation of the number of objects in the collection or the proportion of the collection catalogued

Tables are presented showing the percentage of permanent collections exhibited and not exhibited and the reasons for non-exhibition.

¶Accessibility of the Museum - museums are open an average of approximately 11 months a year and more than 45 hours a week. There is no breakdown by museum type, number of months open per year and number of hours per week.

A comparison by museum type, size of budget and whether there is an increase or decrease in hours open to the public since 1966 is represented.

Evening hours and evening attendance were cited by the museum consultants as subjects worthy of further investigation.

¶Purposes and Functions - viewed by museum directors as very important; directors' evaluation of priority purposes and functions; comparison of directors' own priorities with their assessment of the priorities of the museum trustees and the public; directors' evaluation of the purposes and functions most successfully satisfied by their museums are presented in graph form.

In order to determine which purposes and functions museum directors considered most important for their museums, each director was asked to evaluate six purposes and ten functions that had been suggested by the museum consultants. Only functions and purposes considered very important are analyzed.

The responses of the directors differ little by budget size or governing authority. Only among museum types were there noteworthy differences.

Purposes: 1) providing educational experiences for the public, 2) conserving the cultural and or scientific heritage, 3) interpreting the past or present to the public, 4) providing aesthetic experiences for the public, 5) encouraging positive social change, 6) providing entertainment to the public.

Functions: 1) exhibiting the cultural and or scientific heritage, 2) conservation and preservation of objects, 3) providing instruction to the young, 4) providing a scholarly and information resource, 5) acquiring works or specimens, 6) conducting research, 7) attracting tourists to the community, 8) serving as a center for community activities, 9) rendering assistance to smaller museums, 10) training museum professionals.

¶Programs - directors were given a list of ten specific educational and cultural activities and were asked with what frequency their museums scheduled (regularly, occassionally or not at all) each activity: 1) guided tours, special

¶Programs (continued):
lectures, and/or demonstrations at museum for school classes, 2) guided tours and gallery talks for general groups, 3) lectures, classes clubs and study group for adults, 4) classes, clubs, study groups for children not in school groups, 5) presentations at schools, 6) organized school loan service of special materials and collections, 7) film series prepared by the museum, 8) performing arts presentations prepared by the museum, 9) TV programs produced by the museum, 10) radio programs produced by the museum.

Each of the above programs are rated for the frequency of scheduling by all museums, by each museum type and by budget size. Increases or decreases (remained the same or not sure) in educational activities since 1966 were compared by museum type, budget size and governing authority (the base for these comparisons was the 96% of 1,821 museums that were open in 1966). Also investigated were the types of museum programs conducted in cooperation with colleges and universities and the extent to which museums were involved in their own research and publication. A list of eleven activities (not given) were compared for museum-university cooperation.

B. Return to Inputs

Personnel

Average annual salaries of museum employees are presented while employee benefits (health and medical insurance, retirement or pension plans, life insurance, reduced-cost housing, paid sabbatical leave, tuition plans, etc.) are briefly discussed by the museum directors.

Renting of Objectsand Facilities

The percentage (not the number of and not the total income from) of museums renting objects and their facilities for fees is presented.

C. Characteristics of Establishments in Group

Museums are most often analyzed by type (five types -- art, history, science, art/history and other), by budget size (less than $50,000; $50-249,999; $250,000-499,999; and $500,000 or more), by governing authority (private non-profit, government, part of educational institutions), by region (New England, Northeast, Southeast, Mid-West, Mcuntain Plains, West). Cross reference tables are presented to illustrate relationships between these characteristics.

D. Demand-Audience

Attendance

A total of 308,205,000 visits were made to the 1,821 museums of FY 1971-72.

The percentage of museums (not the number of members or the amount of membership income) having paid membership and no paid membership is given.

Admission Policies

The percentage of museums charging a fee, asking for a donation and free of admission charge are presented. In FY 1971-72, admission fees for general and special exhibitions accounted for $46.3 million, or 9% of total museum income.

Additional research on admission policies, especially the factors determining these policies and the effect of these policies on attendance and finances, would be of value to the field according to the museum consultants.

E. Financial

Income

Income data is discussed utilizing the following information: Private Sector Income including private support (contributions and membership fees from individuals), foundation support, college and university funding, income from special fund-raising events, corporate support, United Fund organization funds, other sources; Operating Revenues including general admission income, museumshop and related sales, facilities income (such as restaurants and parking lots), tuition, admission income derived from lectures, films or performances, and fees for services to other museums; Non-Operating Revenues--mainly investment income is discussed; Public Sector Income--income from Federal government, state government and municipal/county government is presented.

Operating Expenditures

The operating expenditures of the 1,821 museums in FY 1971-72 ranged from $3,700 to over $20 million and totaled $478.9 million.

Operating expenses are only described in terms of: 1)salaries, fringe benefits and payroll taxes and 2)other expenditures.

Net Income

Net income is based on the total museum income of $513.3 million and total operating expenditures of $478.9 million, the net income in FY 1971-72 before deductions of extra-ordinary expenditures was $34.4 million.

Extraordinary Expenditures

Expenditures for such items as acquisition of land, buildings and major equipment as well as for acquisitions to collection are presented in table form.

Endowment Funds

The percentage of museums with endowment funds is presented. 27% of all museums had endowment funds. The total amount of endowment funds with 1971-72 additions and deductions is presented.

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Characteristics of Data Collection, Dissemination & Utilization

A. Time Series -- One year, 1971-72 defined as the fiscal year ending in 1972, or in December 1971 if the fiscal year was the calendar year.

B. Sampling Characteristics -- list of museums was compiled from A.A.M., U.S. Office of Education and the Smithsonian. A number for the total universe is not given but 1321 museums met the six following criteria for inclusion in the study: 1) have permanent facilities open to the public, 2) these facilities must be open for a certain number of hours during a "season", 3) operating budgets (excluding major capital improvements or acquisitions for collections) must average a minimum of $1,000 per month of operation, 4) at least part of the collection exhibited must be owned by the institutions, 5) institutions must have at least 1 full-time paid employee with academic training, 6) institutions must be non-profit, tax exempt.

Five types of museums were included: art, history, science, art/history and other museums with equal emphasis on art, science or history. History museums included the conventional history museum as well as historic sites and museum villages. Science museums included natural history, science technology, zoos, aquariums and botanical gardens.

729 museums were chosen as the sample for interviewing. All museums with budgets over $500,000 were interviewed, 50% of the museums with budgets between $100,000 - $499,999 and 33% of the smaller museums with budgets under $100,000.

The sampling was scientifically designed to reflect accurately the distribution of the 1,821 museums by type, budget size and by region.

C. Questionnaire -- NRCA was advised by 26 museum experts in addition to 6 museum service organizations.
The questionnaire was developed and field tested before the museum directors were interviewed in person during two stages: 1) NRCA staff member met with the museum director to obtain attitudinal and statistical data and 2) to obtain information on budget, personnel and trustees from forms left during first visit, in addition to other questions asked about financing.
Follow Up -- each questionnaire was checked for completeness and accuracy and further inquiries were made when necessary.
Internal consistency and validity -- the accounting firm of Peat, Marwick, Mitchell and Co reviewed all financail data supplied to see that it conformed to the survey requirements.

D. Data Dissemination -- The character of the distribution list and the number of copies circulated are not known from the two written reports, "Museums USA : Highlights" and Museums USA. The "Highlights publication was a pamphlet circulated by the NEA and NRCA in anticipation of the completed report.
The arts press gave coverage to the publication of the report and most major metropolitan newspapers noted the event in their arts columns.
Also available is a publication entitled "Museums USA: A Survey Report" which includes a copy of the questionnaire used in conducting the research.

Access to the unpublished material in aggregate form is available. The confidentiality of any individual museum must be upheld, however.

E. Data Utilization -- No mention of data utilization but goals of study were: 1) to assist museums in assessing themselves, 2) to private and public funding sources in helping to determine needs, 3) to the public in understanding the role of the museum in the community and the nation and 4) to assist NEA in developing its museum program.

NEA was probably the main user of this research since 1971 was the year it instituted its Museum Program. When the report was published in 1974, Federal hearings were underway to establish a museum institute program in H.E.W. (approved but not yet implemented) and an art indemnification act for insurance coverage of special exhibits (the act was passed and is now in existence).

G. Procedures in Collection
Returned questionnaires were initially reviewed by senior staff members who turned them over to "checkers" who searched for errors and omissions . NRCA senior staff were consulted when the checkers had questions about the material supplied and often museums were telephoned or written to for clarification of data presented. All questionnaires were re-checked after each step with the computer serving as the final "checker." Following up was the largest component of the study.

H. Cost of the Study
The cost of the study was $357,000 as reported from NEA grant files.

I. Outstanding Problem
The omission of expense data is the main problem with Museums USA. Although expense information was sought on the questionnaire, it was not reported (except as total expenses) in the published material.

Since this was a one-time study with no subsequent up-dated reports, it does not serve a time series purpose and its value to researchers and policy makers is lessened.

Appendix to "Items Covered"

Museums USA "Definitions"

A. Input-Output Factors

Personnel -- "Full-time employees": all permanent, paid employees hired to work a minimum of 20 hours per week for the entire year or during the entire part of the year the museum is open.

"Part-time employees": all paid employees hired to work less than full-time or to work only during peak periods of activity.

"Volunteers": individuals who contribute their time on a full-time or part-time basis, to perform jobs that otherwise would require the hiring of paid personnel.

"Professional staff": positions are defined as those requiring specialized training or experience and include personnel such as curators, librarians, designers, and lecturers.

"Nonprofessionals" includes personnel such as those in custodial security, and clerical positions.

"Administration" includes staffs of administrative, financial, and membership departments, and personnel working in public relations, publications, and libraries.

"Curatorial, display, and exhibit" includes staffs of all curatorial departments (except education and research), display and exhibition departments, and personnel involved in cataloguing, conservation/preservation, horticulture, and animal nutrition.

"Education" includes directors of education, docents, instructors for children and adults and workshop leaders.

"Research" includes research curators, research associates, laboratory technicians, and archeologists.

"Operations and support" includes custodians, security personnel, sales forces, packers, preparators, installers, and animal attendants.

Purposes and Functions - It is noted that the interpretation of "educational experiences" varied widely among museums. Consultants have suggested that the educational role of museums in the broadest sense is an important topic for further examination and analysis.

Programs - The list of museum activities (guided tours, lectures, classes, etc) is based on program descriptions used in the U.S. Office of Education's 1966-67 survey of museums and related institutions.

Accessibility - All museums included in this survey were open to the public on a regularly scheduled basis three months or more per year and a minimum of 25 hours per week during at least three months of the year.

C. Characteristics of Establishments in Group

"Type" art, history, science, art/history, and other combines museums with equal emphasis on either art and science, or history and science, or art, history, and science. History museums include historic sites and museum villages in addition to the more conventional type of museum. Included among the science museums are natural history museums, science technology museums, zoos, aquariums, planetariums, and botanical gardens.
"Operating budget" is defined as all expenditures, except those for acquisitions of land, buildings, major equipment, and for collections. (The value of contributed services was not included in the operating budgets).
"Governing Authority" the governing authority is defined as the agency or organization that ultimately owns the assets and collections of the museum though not necessarily the buildings and grounds.
"Regions"-- New England (6 states) Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont.
Northeast (6 states) Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania
Southeast (12 states) Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia.
Midwest (8 states) Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, Wisconsin.
Mountain Plains (10 states) Colorado, Kansas, Montana, Nebraska, New Mexico, North Dakota, Oklahoma, South Dakota, Texas, Wyoming.
West (9 states) Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah, Washington.

D. Attendance

There is relatively little hard data on actual attendance in museums. Only about 30% of the museums interviewed were able to base their responses to attendance questions on actual counts. All figures on attendance represent museum visits, as distinguished from museum visitors.

E. Financial

Income totals for museums do not include the value of

gifts-in-kind, objects on loan for display, or similar additions to museum assets from public sources. "Private sector income" refers to private support, operating revenues, and non-operating revenues combined. It should not be confused with "private support" which is only one of the components of private sector income.

The total operating expenditure amount for 1,821 museums included all expenditures from current funds except those for acquisition of land, buildings, major equipment and for collections. The value of contributed services is not included.

Due to a lack of uniformity in the accounting practices of museums, only two reliable categories (salaries and other) for expenses can be discussed.

Extraordinary Expenditures - expenditures for acquisitions of land, buildings, major equipment, and for collections that are charged to current funds but not considered part of the museum's general operating expenditures.

Current Fund Balance at the End of Year - was calculated by taking the balance at the beginning of the fiscal year, adding unexpended income after operating expenditures, deducting extraordinary expenditures made from current funds, and accounting for transfers to or from non-current funds.

Non-current Funds - comprise endowment funds, funds similar to endowments, unexpended funds for acquisitions or replacement of land, buildings, and equipment, and for acquisitions for collections, and miscellaneous other special funds.

18. Museums and Related Institutions (U.S. Office of Education, 1969)

The U.S. Office of Education, the Smithsonian Institution and the American Association of Museums sponsored this study for the following purposes: 1) to establish a screened universe of museums and related operations, 2) to determine the types of supporting resources of these museums and 3) to ascertain the nature and extent of museum activities. However, the Office of Education was almost entirely responsible for the research, editing and write up of the study's results.

While the above three concerns are delineated as purposes for this study, the major effort seems to have gone into establishing a universe, see"II. B. Sampling Characteristics and C. Questionnaires" at the end of this draft. And although there was an elaborate questionnaire design process, one is immediately overcome by the almost complete disregard for economic or financial data.

Although the study was published in 1969, data were collected for only one year --1966-67. Therefore, any attempt at museum trends depending on a time series is impossible utilizing this source. There will, however, be some attempt in "Draft-19" to make some comparisons between this study and Museums USA.

Some outstanding problems with this study(for additional discussion see the final page of this Draft-17a) are exhibited in a lack of interest in economic data. The only "hard" figures given are for total operating expenditures--income is not reported at all. Personnel are only categorized as "professional" and "other" although a distinction is made regarding the number of staff paid directly by museums as opposed to those paid by outside organizations. There was no discussion of facility arrangements. For example, it was not noted what the cost of facility maintenance was,nor whether museums owned or rented their space.

It is interesting to note however that most tables in the study--and there are almost 80 tables presented in this 120 page report--are cross referenced by title. For example, Table 8. "Number and percent of museums by governing authority and by category of institutional facility" and Table 9. "Number and percent of museums by category of institutional facility and governing authority". Furthermore, major classification distinctions such as subject of exhibitions, type of facility, governing authority, operating expenditures are reported in tables which break these figures down into state by state form.

*U.S. Department of Health, Education and Welfare, Office of Education. Museums and Related Institutions: A Basic Program Survey. Washington, D.C.: U.S. Government Printing Office, 1969.

I. Items Covered

A. Input-Output Factors

Personnel -- The study divided personnel into only two categories--"Professional" and "Other". Since such a large number of museums (almost 50%) are under the auspices of government agencies or educational institutions, a distinction was also made between staff paid directly out of museum operating budgets (86.7%) and staff paid by outside organizations (13.3%). The following table illustrates the distribution of staff by museum type:

TABLE 23.—*Number and percent of paid staff members by subject classification of exhibits and by staff category: United States, 1966*

Subject	Total	Staff paid by museums									Staff paid by outside organizations
		All			Professional			Other			
		Total staff	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	
Total museums	53,330	46,218	26,911	19,307	12,821	9,355	3,466	33,397	17,556	15,841	7,112
	100.0	*86.7*	*50.5*	*36.2*	*24.0*	*17.5*	*6.5*	*62.6*	*32.9*	*29.7*	*13.3*
Art only	14,675	12,497	6,474	6,023	2,786	1,924	862	9,711	4,550	5,161	2,178
	100.0	*85.2*	*44.1*	*41.0*	*19.0*	*13.1*	*5.9*	*66.2*	*31.0*	*35.2*	*14.8*
History only	13,200	12,261	6,254	6,007	4,233	3,490	743	8,028	2,764	5,264	939
	100.0	*92.9*	*47.4*	*45.5*	*32.1*	*26.5*	*5.6*	*60.8*	*20.9*	*39.9*	*7.1*
Science only	14,173	11,308	8,067	3,241	2,871	2,082	789	8,437	5,985	2,452	2,865
	100.0	*79.8*	*56.9*	*22.9*	*20.3*	*14.7*	*5.6*	*59.5*	*42.2*	*17.3*	*20.2*
Art+history	3,433	3,160	1,940	1,220	843	527	316	2,317	1,413	904	273
	100.0	*92.0*	*56.5*	*35.5*	*24.6*	*15.4*	*9.2*	*67.5*	*41.2*	*26.3*	*8.0*
Art+science	1,778	1,495	1,096	399	350	221	129	1,145	875	270	283
	100.0	*84.1*	*61.6*	*22.4*	*19.7*	*12.4*	*7.3*	*64.4*	*49.2*	*15.2*	*15.9*
History+science	3,614	3,481	1,738	1,743	1,100	652	448	2,381	1,086	1,295	133
	100.0	*96.3*	*48.1*	*48.2*	*30.4*	*18.0*	*12.4*	*65.9*	*30.0*	*35.8*	*3.7*
Art+history+science	2,457	2,016	1,342	674	638	459	179	1,378	883	495	441
	100.0	*82.1*	*54.6*	*27.4*	*26.0*	*18.7*	*7.3*	*56.1*	*35.9*	*20.1*	*17.9*

Volunteers -- The number of volunteers working for the museums was not calculated but there was an attempt to obtain the number of hours volunteers served museums during 1966. Volunteer hours numbered 28,525. However, this figure is probably very low because most museums did not keep records of volunteer hours.

Exhibitions and Collections -- (See D-17b for definitions). Collections were categorized as owned/maintained, catalogued and for research use. Almost 97% of the 2,889 museums studied, owned and maintained their collections. Exhibits were broken down into professionally designed,

circulating and mobile units. The number of items in collections and the number of exhibits are not studied. Reporting is by the number of museums only. See table below:

TABLE 14.—*Number and percent of museums by subject classification of exhibits and by practices related to collections and exhibits: United States, 1966*

Subject	All museums	Both collections and exhibits maintained	Collections			Exhibits		
			Owned and maintained	Cataloged	Used for research by scholars	Professionally designed	Circulating	Mobile units
Total museums	2,889	2,789	2,789	2,032	1,340	1,469	455	58
	100.0	*96.5*	*96.5*	*70.3*	*46.4*	*50.8*	*15.7*	*2.0*
Art only	420	412	412	319	191	296	180	12
	100.0	*98.1*	*98.1*	*76.0*	*45.5*	*70.5*	*42.9*	*2.9*
History only	1,424	1,377	1,377	996	638	558	122	10
	100.0	*96.7*	*96.7*	*69.9*	*44.8*	*39.2*	*8.6*	*0.7*
Science only	438	408	408	262	194	272	50	21
	100.0	*93.2*	*93.2*	*59.8*	*44.3*	*62.1*	*11.4*	*4.8*
Art+history	269	266	266	197	133	130	39	1
	100.0	*98.9*	*98.9*	*73.2*	*49.4*	*48.3*	*14.5*	*0.4*
Art+science	44	42	42	30	20	27	10	1
	100.0	*95.5*	*95.5*	*68.2*	*45.5*	*61.4*	*22.7*	*2.3*
History+science	176	170	170	138	99	111	27	5
	100.0	*96.6*	*96.6*	*78.4*	*56.3*	*63.1*	*15.3*	*2.8*
Art+history+science	118	114	114	90	65	75	27	8
	100.0	*96.6*	*96.6*	*76.3*	*55.1*	*63.6*	*22.9*	*6.8*

Facilities -- Were not discussed in terms of ownership (i.e. own, rent) or leasing arrangements. Types of facilities were reported. Again, the number of these facilities was not sought, but the number of museums having such was collected. Over 70% of the museums had some type of building for their exhibitions.

	All museums	Exhibit building	Furnished historic structure	Preservation project	Botanic garden[2]	Aquarium, zoo[2]	Nature or conservation center	Planetarium[2]	Other
Total museums	2,889	2,067	1,065	386	118	128	254	85	332
	100.0	*71.5*	*36.9*	*13.4*	*4.1*	*4.4*	*8.8*	*2.9*	*11.5*

Period Open -- Over 75% of the museums studied were open between 10-12 months per year with over 20% of these open 56 or more hours a week. There was a direct relationship between the period of time open and the size of operating expenditures as shown in the table below:

TABLE 40.—*Number and percent of museums by operating expenditures and by months open per year and hours open per week: United States, 1966*

Operating expenditures	All museums	1–3 months					4–6 months				
		Total	24 hours or less	25–40 hours	41–55 hours	56 or more hours	Total	24 hours or less	25–40 hours	41–55 hours	56 or more hours
Total museums	2,889	104	24	21	27	31	326	87	58	83	94
	100.0	*3.6*	*0.8*	*0.7*	*0.9*	*1.1*	*11.3*	*3.0*	*2.0*	*2.9*	*3.3*
Under $2,000	919	54	17	16	12	9	153	53	34	31	33
	100.0	*5.9*	*1.8*	*1.7*	*1.3*	*1.0*	*16.6*	*5.8*	*3.7*	*3.4*	*3.6*
$2,000–$4,999	326	24	6	2	8	8	57	20	9	16	11
	100.0	*7.4*	*1.8*	*0.6*	*2.5*	*2.5*	*17.5*	*6.1*	*2.8*	*4.9*	*3.4*
$5,000–$9,999	272	6	.....	.....	3	3	37	5	7	10	15
	100.0	*2.2*	.....	.....	*1.1*	*1.1*	*13.6*	*1.8*	*2.6*	*3.7*	*5.5*
$10,000–$24,999	374	7	1	1	2	2	33	2	2	17	12
	100.0	*1.9*	*0.3*	*0.3*	*0.5*	*0.5*	*8.8*	*0.5*	*0.5*	*4.5*	*3.2*
$25,000–$49,999	273	5	.....	.....	1	4	12	.....	.....	3	8
	100.0	*1.8*	.....	.....	*0.4*	*1.5*	*4.4*	.....	.....	*1.1*	*2.9*
$50,000–$99,999	232	1	.....	.....	.....	1	9	2	1	1	5
	100.0	*0.4*	.....	.....	.....	*0.4*	*3.9*	*0.9*	*0.4*	*0.4*	*2.2*
$100,000–$249,999	204	1	.....	.....	.....	1	7	1	2	1	3
	100.0	*0.5*	.....	.....	.....	*0.5*	*3.4*	*0.5*	*1.0*	*0.5*	*1.5*
$250,000–$499,999	90	1	.....	.....	.....	1	4	1	.....	.....	3
	100.0	*1.1*	.....	.....	.....	*1.1*	*4.4*	*1.1*	.....	.....	*3.3*
$500,000–$999,999	47	.....	.....	.....	.....	.....	1	.....	.....	.....	1
	100.0	.....	.....	.....	.....	.....	*2.1*	.....	.....	.....	*2.1*
$1 million and over	51	.....	.....	.....	.....	.....	1	.....	.....	.....	1
	100.0	.....	.....	.....	.....	.....	*2.0*	.....	.....	.....	*2.0*
None and nonresponse	101	5	.....	2	1	2	12	3	3	4	2
	100.0	*5.0*	.....	*2.0*	*1.0*	*2.0*	*11.9*	*3.0*	*3.0*	*4.0*	*2.0*

Operating expenditures	All museums	7–9 months					10–12 months				
		Total	24 hours or less	25–40 hours	41–55 hours	56 or more hours	Total	24 hours or less	25–40 hours	41–55 hours	56 or more hours
Total museums	2,889	199	58	43	42	51	2,212	351	489	703	642
	100.0	*6.9*	*2.0*	*1.5*	*1.5*	*1.8*	*76.6*	*12.1*	*16.9*	*24.3*	*22.2*
Under $2,000	919	77	26	18	19	10	614	153	127	150	170
	100.0	*8.4*	*2.8*	*2.0*	*2.1*	*1.1*	*66.8*	*16.6*	*13.8*	*16.3*	*18.5*
$2,000–$4,999	326	36	12	6	10	8	204	86	64	32	19
	100.0	*11.0*	*3.7*	*1.8*	*3.1*	*2.5*	*62.6*	*26.4*	*19.6*	*9.8*	*5.8*
$5,000–$9,999	272	25	10	6	4	5	203	44	69	55	32
	100.0	*9.2*	*3.7*	*2.2*	*1.5*	*1.8*	*74.6*	*16.2*	*25.4*	*20.2*	*11.8*
$10,000–$24,999	374	22	3	9	2	7	304	31	83	111	78
	100.0	*5.9*	*0.8*	*2.4*	*0.5*	*1.9*	*81.3*	*8.3*	*22.2*	*29.7*	*20.9*
$25,000–$49,999	273	18	3	.....	3	12	231	10	55	98	67
	100.0	*6.6*	*1.1*	.....	*1.1*	*4.4*	*84.6*	*3.7*	*20.1*	*35.9*	*24.5*
$50,000–$99,999	232	8	1	3	1	3	213	6	27	81	98
	100.0	*3.4*	*0.4*	*1.3*	*0.4*	*1.3*	*91.8*	*2.6*	*11.6*	*34.9*	*42.2*
$100,000–$249,999	204	6	2	.....	1	3	187	2	27	75	80
	100.0	*2.9*	*1.0*	.....	*0.5*	*1.5*	*91.7*	*1.0*	*13.2*	*36.8*	*39.2*
$250,000–$499,999	90	1	.....	.....	.....	1	84	.....	14	31	38
	100.0	*1.1*	.....	.....	.....	*1.1*	*93.3*	.....	*15.6*	*34.4*	*42.2*
$500,000–$999,999	47	1	.....	.....	.....	1	45	.....	4	23	18
	100.0	*2.1*	.....	.....	.....	*2.1*	*95.7*	.....	*8.5*	*48.9*	*38.3*
$1 million and over	51	.....	.....	.....	.....	.....	49	1	2	21	25
	100.0	.....	.....	.....	.....	.....	*96.1*	*2.0*	*3.9*	*41.2*	*49.0*
None and nonresponse	101	5	1	1	2	1	78	18	17	26	17
	100.0	*5.0*	*1.0*	*1.0*	*2.0*	*1.0*	*77.2*	*17.8*	*16.8*	*25.7*	*16.8*

Programs--Nearly 90% of the museum's studies reported some type of educational-cultural-recreational programming. Areas the study investigated were: educational/cultural activities, publications and formal research. Services to special groups, for example, the aged, handicapped, preschool children, the disadvantaged, were also analyzed by the number of museums having such programs. The costs for these programs and services was not requested.

B. Return to Inputs

No information was furnished.

C. Characteristics of Establishments in Group

Museums were studied by governing authority (see D-17b for definition) and in most cases a state by state breakdown of information is presented in the study's tables. Governing authorities include government, educational, non-profit, church and company/business institutions. The subject of the collections-- art, history, science, etc., was also studied. Almost 50% of the museums studied were history museums. See table below for breakdown by governing authority and subject classification:

TABLE 3.—*Number and percent of museums by governing authority and by subject classification of exhibits: United States, 1966*

Subject	All museums	Government agencies					Educational institutions			Non-profit	Church group or affiliates	Company, business, individual
		Total	Municipal	County	State	Federal	Total	Public school district	College or university			
Total museums.	2,889	1,030	297	116	331	286	319	16	303	1,417	35	88
	100.0	*100.0*	*100.0*	*100.0*	*100.0*	*100.0*	*100.0*	*100.0*	*100.0*	*100.0*	*100.0*	*100.0*
Art only.....	420	53	32	5	9	7	132	2	130	225	2	8
	14.5	*5.1*	*10.8*	*4.3*	*2.7*	*2.4*	*41.4*	*12.5*	*42.9*	*15.9*	*5.7*	*9.1*
History only.....	1,424	558	100	71	231	156	48	3	45	753	24	41
	49.3	*54.2*	*33.7*	*61.2*	*69.8*	*54.5*	*15.0*	*18.8*	*14.9*	*53.1*	*68.6*	*46.6*
Science only.....	438	222	95	19	35	73	75	3	72	124	.....	17
	15.2	*21.6*	*32.0*	*16.4*	*10.6*	*25.5*	*23.5*	*18.8*	*23.8*	*8.8*	.....	*19.3*
Art+history.....	269	52	21	3	23	5	22	1	21	176	8	11
	9.3	*5.0*	*7.1*	*2.6*	*6.9*	*1.7*	*6.9*	*6.3*	*6.9*	*12.4*	*22.9*	*12.5*
Art+science.....	44	19	12	2	3	2	3	.....	3	20	1	1
	1.5	*1.8*	*4.0*	*1.7*	*0.9*	*0.7*	*0.9*	.....	*1.0*	*1.4*	*2.9*	*1.1*
History+science.....	176	87	21	9	17	40	20	.....	20	62	.....	7
	6.1	*8.4*	*7.1*	*7.8*	*5.1*	*14.0*	*6.3*	.....	*6.6*	*4.4*	.....	*8.0*
Art+history+science.	118	39	16	7	13	3	19	7	12	57	.....	3
	4.1	*3.8*	*5.4*	*6.0*	*3.9*	*1.0*	*6.0*	*43.8*	*4.0*	*4.0*	.. ..	*3.4*
Total with art[1].....	851	163	81	17	48	17	176	10	166	478	11	23
	29.5	*15.8*	*27.3*	*14.7*	*14.5*	*5.9*	*55.2*	*62.5*	*54.8*	*33.7*	*31.4*	*26.1*
Total with history[1]....	1,987	736	158	90	284	204	109	11	98	1,048	32	62
	68.8	*71.5*	*53.2*	*77.6*	*85.8*	*71.3*	*34.2*	*68.8*	*32.3*	*74.0*	*91.4*	*70.5*
Total with science[1]....	776	367	144	37	68	118	117	10	107	263	1	28
	26.9	*35.6*	*48.5*	*31.9*	*20.5*	*41.3*	*36.7*	*62.5*	*35.3*	*18.6*	*2.9*	*31.8*

[1] Duplicated count: institutions with multiple subjects counted more than once.

D. Demand-Audience

Out of the 2,889 museums studied, 2,754 institutions provided attendance data. Nearly 560 million museum visits were reported. While there were a greater number of history museums than any other type, there were by far more visits to art museums and science museums -- see table below:

TABLE 44.—*Total and median number of annual museums visits by governing authority and by subject classification of exhibits: United States, 1966*

Governing authority and subject	Number of museums reporting	Numbers of annual visits	Median number of visits
Total museums	2,754	559,721,619	12,000
Governing authority			
Government agencies:			
Total	995	276,173,694	31,600
Municipal	287	57,575,233	26,000
County	112	16,444,880	11,450
State	317	26,728,022	18,000
Federal	279	175,425,559	76,500
Educational institutions:			
Total	277	7,884,587	5,000
Public school district	16	458,400	6,250
College or university	261	7,426,187	5,000
Nonprofit organizations	1,363	264,181,690	6,000
Church groups or affiliates	34	1,227,000	12,000
Company, business, or individual operation	85	10,254,648	27,650
Subject of exhibits			
Art only	420	211,630,644	23,000
History only	1,424	78,880,361	6,000
Science only	438	209,511,093	65,066
Art+history	269	13,044,092	6,700
Art+science	44	9,661,200	114,950
History+science	176	26,026,737	25,000
Art+history+science	118	10,967,492	21,000
Composite totals[1]			
Total with art	851	245,303,428	15,000
Total with history	1,987	128,918,682	7,800
Total with science	776	256,166,522	48,600

[1] Duplicated count: institutions with multiple subjects counted more than once.

There are no data presented for admission prices but contributions-in-kind will be discussed under "E" to follow.

E. Financial

There was no attempt to obtain any income data. The only "income" type information requested pertained to contributions-in-kind. Over 35% of the museums responding reported such contributions. The only expenditure figures requested were total expenditures (see D-17b for definition). Expenditures for all museums responding totaled $513 million with government and science museums each amounting to almost half of this figure. See table below and note that only 2,226 museums furnished information to these questions:

TABLE 30.—*Total and median expenditures, with and without value of contributions-in-kind, by governing authority and by subject classification of exhibits: United States, 1966*

Governing authority and subject	Number of museums reporting	Total expenditures		Excluding contributions-in-kind		Percent of institutions with contributions-in-kind
		Total (in thousands of dollars)	Median (dollars)	Total (in thousands of dollars)	Median (dollars)	
Total museums	2,226	$513,037	$7,000	$476,470	$6,000	35.80
Governing authority						
Government agencies:						
Total	725	253,583	8,000	236,432	8,000	30.61
Municipal	241	43,105	12,000	35,985	12,000	44.81
County	93	16,173	5,500	9,769	5,000	33.33
State	209	93,491	5,000	92,823	5,000	22.01
Federal	192	100,814	19,500	97,855	19,500	20.83
Educational institutions:						
Total	262	113,115	10,000	110,027	8,000	44.27
Public school district	15	789	34,000	763	33,000	46.67
College or university	247	112,326	9,015	109,264	6,750	44.13
Nonprofit organizations	1,145	137,511	6,000	121,433	5,000	38.34
Church groups or affiliates	25	1,798	2,000	1,558	2,000	44.00
Company, business, or individual operation	59	7,030	10,000	7,020	10,000	10.17
Subject of exhibits						
All museums	2,226	513,037	7,000	476,470	6,000	35.80
Art only	360	75,914	27,100	62,659	23,238	36.11
History only	1,046	46,476	3,000	39,330	2,400	32.89
Science only	351	258,526	32,000	245,121	29,500	43.30
Art+history	206	28,109	8,000	27,447	6,000	31.55
Art+science	38	9,684	80,000	9,573	79,000	31.58
History+science	133	82,885	12,500	81,862	10,500	36.84
Art+history+science	92	11,445	16,000	10,477	12,000	48.91
Composite totals[1]						
Total with art	696	125,151	18,500	110,157	15,000	36.21
Total with history	1,477	168,914	4,000	159,117	3,000	34.06
Total with science	614	362,539	27,000	347,034	23,000	42.02

[1] Duplicated count: institutions with multiple subjects counted more than once.

II. Characteristics of Data Collection, Dissemination & Utilization

A. Time Series

The study was concerned with information gathered for the fiscal year 1966-67.

B. Sampling Characteristics

The study was divided into two parts, one of which was the development and screening of as complete a list as possible of museums and related institutions in the U.S. The survey is based upon information from over 5,000 institutions contacted in 1966-67. The initial questionnaire was mailed to 4,807 museum-type operations. These institutions recommended that another 427 museums be added to the sample list. Thus, a total of 5,234 institutions were approached. There was a 95% response rate to the mailings--4,958 museum-type institutions responded. An advisory panel recommended that 2,889 of those responding fit the criteria for inclusion in the study (see definition of "museum" in attached D-17b).

Before an organization was dropped from the study's scope of institutions because it did not meet all of the criteria necessary in order to fulfill the "museum" definition, checks were made to verify or obtain additional data. The questionnaires of organizations not included in the final universe were analyzed at least three times by members of the research staff before the organizations were excluded from the study.

The original mailing of the questionnaire (4,807 organizations) was addressed to all organizations listed in the American Association of Museum's Museums Directory of the United States and Canada; the American Association for State and Local History's Historical Societies and Agencies in the United States and Canada; as well as organizations included in other national, regional and local lists.

C. Questionnaires

See above B, for how universe was determined.

Design Process -- a preliminary questionnaire was submitted for cirticism and revision to over 150 museum staff (not defined) members prior to its initial field test. This questionnaire was developed by the American Association of Museums, the Office of Education and the Smithsonian. A revised draft of the questionnaire was then submitted to 150 museum operations throughout the country representing a diversity of factors for field testing. The results of this field test and analysis of the accompanying evaluation sheets helped to determine the content of the final questionnaire.

Follow Up -- the initial mailing to all organizations (over 5,000) was completed in October '66. June '67 was the close of the follow up of non-responses. Following the original mailout of questionnaires, three follow ups were made to nonresponding operations. Telephone calls were made to clarify the status of certain operations or conflicting responses.

Some questionnaire items were included strictly for screening out-of-scope operations with no intention that they should appear in the final report.

D. Data Dissemination

The final report of over 120 pages was published by the U.S. Office of Education in 1969. It must have received press coverage at that time since it was the first major study undertaken by the federal government giving any detailed information on the number of U.S. museums, attendance at them, their budget sizes, their geographical location and types of facilities and programs.

Available information not published in the final report can be obtained from the Smithsonian Institution's Information Systems Division which will retain the permanent data tapes from the study. Special data runs will be made at cost for qualified researchers. Due, however, to the confidential nature of personnel and financial data, this information will not be accessible.

E. Data Utilization

The results of the study were not only utilized by the three commissioning organizations, U.S. Office of Education, the Smithsonian and the American Association of Museums, but other government agencies, educational institutions and foundations may have found the study a useful aid for decision-making.

Museums USA compares its 1971-72 data with 1966 in various tables. While the intent of such comparisons may be a concern for a 5-year trend (1966-1971), there may also be evidence of Museums USA's desire to follow up on the 1966 study's findings.

F. Duplication with other Sources or gap filling

According to the report's introduction, "data from previously published general studies in the museum field cannot accurately be compared with data from this study. Most of these earlier studies did not establish basic standards for inclusion of operations in their data universe."

The A.A.M., as far as my research indicates, was the only organization to undertake any study of museums prior to this report. The Belmont Report as noted in Draft 9, October 21, 1976, was a museum policy report to President Johnson containing a minimum amount of statistical data.

The N.R.C.A.'s Museums USA study, utilizing data for 1971-72, most closely corresponds with this Office of Education survey in terms of kinds of data collected. Both studies collected information on museum types, geographic distribution, governing authority, exhibitions, personnel, attendance and operating expenditures.

This Office of Education study surveyed a larger universe (2,889 to 1,821), than the NRCA study; restricted its financial questions strictly to total operating expenditures, and does not offer policy recommendations based on the study's findings. The four-page questionnaire does not request answers to any "opinion" questions but relies heavily on actual information describing museum resources, staff, attendance and programs.

G. Procedures in Collection, Tabulation, Storage of Data

See B and D above.

H. Costs of Collection, tabulation, storage, dissemination (to collector, to respondents)

The costs to the collector are not known but due to the elaborate process of establishing a universe and the follow up for non-responses, it is assumed that the collection process was costly. The costs to respondents should be minimal since the information requested on the four-page questionnaire does not seem unduly difficult to obtain from museum records.

I. Most Outstanding Problems with Data

The one-time study noted that a number of museums had difficulty interpreting some of the definitions given (see D-17b). For example, "exhibition" and "attendance". Most importantly, there is an acute lack of financial and personnel data. The financial data requested was only for totals of operating expenditures and contributions in kind. And, the personnel information only sought totals for professional staff and other.

Office of Education's "Museums and Related Institutions"

D E F I N I T I O N S

It should be noted that the formulation of definitions was a critical step of the study's since there were virtually no standard definitions in the museum field at the time of this research undertaking.

Museum - The following criteria had to be met:

1) Open to the general public at stated hours, and at least 4 months per year or 8 hours per week.

2) Exhibited objects in at least one of the following categories, with the material generally being owned by the exhibiting organization or agency:

a) organized, labeled collections of objects specimens such as historic artifacts, works of art and science materials, including living plants and animals, but excluding library and archival materials, escept for displays of exceptional historic interest, and exclusively research operations unless some educational/cultural activities (e.g., tours) were provided.

b) original or authentically reproduced period furnishings in original or authentically reproduced structures, but excluding those buildings still functioning expressly for original purpose (e.g., functioning court house).

c) Dioramas, habitat groups, and/or teaching exhibits.

3) Evidence of at least one of the following quality indicators:

a) catalogued collections

b) paid staff

c) professionally designed exhibits, or period furniture and furnishings, or authentic reproductions

4) Was non-profit unless the enterprise had a substantial scholarly base (professional staff and/or formal academic research).

Governing Authority - the agency or organization which ultimately owns assets, including collections and installations but not necessarily buildings and grounds. The categories listed were: municipal, county, state or federal government, public school district, college or university, non-profit organizations or corporations administered in the public interest (generally

referring to private as opposed to governmental operations), church or denominational group, company, business or corporation organized for profit, or individual operation. Totals were presented as the following categories: government agencies--municipal, county, state & federal, educational institutions, non-profit, church and company/business.

Subject of Exhibits & Collections -
Art -- materials are collected primarily for their aesthetic qualities.
History--materials are collected primarily with the intent of interpreting the past.
Science--materials are collected primarily to demonstrate and/or interpret physical and biological phenomena, including their laws and applications.

Museum Facilities - Included under this category were: exhibit buildings or areas; furnished historic structures; preservation projects; botanic gardens; planetariums, aquariums and zoos; nature or conservation centers.
Preservation projects - also authentic restoration or reconstruction providing environment of an earlier period in a group of buildings.
Botanic Garden - garden for cultivation of plant collections chiefly for scientific purposes.
Zoological Park - professionally designed compound where live animals are kept for display and study.
Nature/Conservation Center - facility for outdoor learning, including a natural site for field study, with facilities and services for an interpretive program.

Collections - Objects and/or specimens maintained principally for the preservation and/or exhibition of significant materials and/or for the support of research studies.

Catalogued Collections - collections which had relatively complete individual records added to master information files. Such records contain a complete description including identification number, provenience, data acquired, measurements and other essential information.

Exhibitions - An assemblage of objects of artistic, historic, scientific or technological nature, through which visitors move from unit to unit in a sequence designed to be meaningful instructionally and/or aesthetically. Accompanying labels and/or graphics are planned to interpret and explain.
Note: There was evidence that the definition for this term was misinterpreted, particularly for furnished historic structures. Therefore, all questionnaires indicating a negative response were carefully checked by Office of Education researchers.

Circulating Exhibitions - exhibitions used by at least two other institutions (and originated since 1964)

Library - catalogued collection of publications and other materials, emphasizing the subject areas of the institution's collection(s) with at least the half time services of a trained librarian.

Operating Expenditures - Total annual fiscal operation, excluding acquisitions, major construction and other capital outlay, and special projects such as expeditions which are not recurring expenditures.

Professional Staff - paid employees doing work that requires education, training, and skill in the academic or scholarly aspects of the institution's program as distinct from the merely mechanical and clerical aspects. Such employees would usually have at least a bachelor's degree in a relevant subject, or post-high school education and appropriate experience equivalent to a bachelor's degree.

Contributions-in-Kind - contributions for institutional operation made NOT IN MONEY, but through use of premises, provision of utilities, regular custodial or professional services.

Attendance - defined in terms of museum visits, as distinguished from museum visitors. Attendance figures were requested in two categories: 1) total attendance and 2) attendance for individuals participating in study groups and classes operated in museums. There was some misinterpretation of "classes", however, and some respondents included students participating in guided tours in the latter group.

Formal Research - investigative projects which are carefully designed, executed and reported on to provide specific needed information for the museum staff, and whose outcome would be of interest to the museum field.

"Questionnaire"

2-A-163

BEST COPY AVAILABLE

OE 2230 (8/66)

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
WASHINGTON, D.C. 20202

BUDGET BUREAU NO 51-6620
APPROVAL EXPIRES 8/31/67

BASIC PROGRAM SURVEY OF MUSEUMS AND RELATED INSTITUTIONS, 1966

Return this questionnaire to the Office of Education in the enclosed preaddressed envelope within two weeks.

IS THE NAME AND ADDRESS OF YOUR INSTITUTION OR ORGANIZATION CORRECT ON THE ADDRESS LABEL?

1 ☐ YES 2 ☐ NO

If "No", what is the correct listing?

NAME OF INSTITUTION OR ORGANIZATION

ADDRESS *(No., Street, City, State)*

ZIP CODE _____

INFORMATION SUPPLIED BY *(Name)*	TITLE	DATE

PURPOSE AND INSTRUCTIONS

PURPOSE— The purpose of this survey is to obtain basic general and educational information about museums and a wide variety of related agencies, institutions, and organizations.

INSTRUCTIONS

PLEASE COMPLETE ALL QUESTIONS AS DIRECTED, whether or not you feel that the question is particularly applicable to your situation. It is important that every organization and institution contacted return a completed form.

When a question requests "Check One", PLEASE CHECK THE ONE STATEMENT THAT COMES CLOSEST TO DESCRIBING YOUR CIRCUMSTANCES, even if it does not fit your situation precisely.

Answer each question within the framework established by the definitions given. Note that these definitions have been developed for the purpose of this questionnaire.

This questionnaire is designed for machine tabulation. Multiple replies to a single question (unless specifically requested) and comments written between the lines cannot be tabulated. Please use a separate sheet for comments.

This report should include data on all of your operations.

SECTION A—GENERAL INFORMATION

1 What is the population of the city or town and county in which you are located, according to the 1960 census? *(Check one)*

a. CITY OR TOWN	b. COUNTY
1 ☐ NO CITY OR TOWN	1 ☐ UNDER 2,500
2 ☐ UNDER 2,500	2 ☐ 2,500–9,999
3 ☐ 2,500–9,999	3 ☐ 10,000–49,999
4 ☐ 10,000–49,999	4 ☐ 50,000–99,999
5 ☐ 50,000–99,999	5 ☐ 100,000–499,999
6 ☐ 100,000–499,999	6 ☐ 500,000–999,999
7 ☐ 500,000 OR MORE	7 ☐ 1,000,000 OR MORE

2 Is your institution or organization operated by or directly affiliated with another institution, society, business, or organization?

1 ☐ YES 2 ☐ NO

If "YES", give the name of the affiliated institution, society, business, or organization:

_____

3 Which one of the following best describes your governing authority? *(Governing Authority—agency or organization which ultimately OWNS assets, including collections and installations, but not necessarily buildings and grounds)* (Check one)

01 ☐ MUNICIPAL GOVERNMENT
02 ☐ COUNTY GOVERNMENT
03 ☐ STATE GOVERNMENT
04 ☐ FEDERAL GOVERNMENT
05 ☐ PUBLIC SCHOOL DISTRICT
06 ☐ COLLEGE OR UNIVERSITY
07 ☐ NONPROFIT ORGANIZATION OR CORPORATION ADMINISTERED IN THE PUBLIC INTEREST (NONPROFIT—NO PART OF NET EARNINGS MAY BENEFIT ANY INDIVIDUAL)
08 ☐ CHURCH OR DENOMINATIONAL GROUP, OR AFFILIATED ORGANIZATION
09 ☐ COMPANY, BUSINESS, OR CORPORATION ORGANIZED FOR PROFIT
10 ☐ INDIVIDUAL OPERATION (A SINGLE PERSON OR PARTNERSHIP OWNS THE OPERATION, IS RESPONSIBLE FOR IT, AND RECEIVES ANY PROFITS WHICH MAY ACCRUE TO IT)

SECTION A—GENERAL INFORMATION *(Continued)*

4 Is your institution or organization tax exempt under section 501(c)(3) of the Internal Revenue Code of 1954, as amended?

1 ☐ YES 2 ☐ NO

5 Are your facilities open to the general public at stated hours without advance arrangements?

1 ☐ YES 2 ☐ NO 3 ☐ NO FACILITIES

IF "NO FACILITIES," go to Item 8.

a. Are your facilities open to the general public only by special appointment?

1 ☐ YES 2 ☐ NO

b. How many months per year are the facilities open to the general public? *(Check one)*

1 ☐ 10-12 MONTHS
2 ☐ 7- 9 MONTHS
3 ☐ 4-6 MONTHS
4 ☐ LESS THAN 4 MONTHS

c. How many hours per week *(average)* are the facilities open to the general public? *(Check one)*

1 ☐ 56 HOURS OR MORE
2 ☐ 41-55 HOURS
3 ☐ 25-40 HOURS
4 ☐ 9-24 HOURS
5 ☐ 8 HOURS OR LESS

6 Does your institution or organization operate in a fixed location in its own *(rented or owned)* quarters?

IF "NO," go to Item 8

1 ☐ YES 2 ☐ NO

7 Are all of your activities conducted at this site?

1 ☐ YES 2 ☐ NO

IF "YES," go to Item 8

a. At how many other locations do you normally conduct activities?

Number _____

b. Is information on these branch operations included in your responses to items in this questionnaire?

1 ☐ YES 2 ☐ NO

IF "NO," what are the names and addresses of persons who could supply information about these branch operations?

1. _____
2. _____
3. _____

SECTION B—INSTITUTIONAL RESOURCES

8 What kind of institutional facilities do you have?

(Check one or more)

1 ☐ BUILDING (OR SPACE WITHIN A BUILDING) SIGNIFICANT CHIEFLY FOR PRESERVATION AND/OR EXHIBITION OF COLLECTIONS

1 ☐ HISTORIC STRUCTURE AND/OR SITE (OFTEN ASSOCIATED WITH FAMOUS PERSON OR EVENT, MAY DISPLAY COLLECTION)

1 ☐ PRESERVATION, AUTHENTIC RESTORATION, OR RECONSTRUCTION, PROVIDES ENVIRONMENT OF AN EARLIER PERIOD IN A GROUP OF BUILDINGS

1 ☐ BOTANIC GARDEN (GARDEN FOR CULTIVATION OF PLANT COLLECTIONS CHIEFLY FOR SCIENTIFIC PURPOSES)

1 ☐ ZOOLOGICAL PARK (PROFESSIONALLY DESIGNED COMPOUND WHERE LIVE ANIMALS ARE KEPT FOR DISPLAY AND STUDY)

1 ☐ NATURE/CONSERVATION CENTER (FACILITY FOR OUTDOOR LEARNING, INCLUDING A NATURAL SITE FOR FIELD STUDY, WITH FACILITIES AND SERVICES FOR AN INTERPRETIVE PROGRAM)

1 ☐ FIELD RESEARCH STATION

1 ☐ SEPARATE LABORATORY OPERATION

1 ☐ PLANETARIUM

1 ☐ OTHER *(SPECIFY)*

1 ☐ NONE

9 Does the institution or organization own and maintain collections? *(Collections — objects and/or specimens maintained principally for the preservation and/or exhibition of significant material and/or for the support of research studies)*

IF "NO," go to Item 10

1 ☐ YES 2 ☐ NO

DEFINITIONS FOR THE CLASSIFICATION OF YOUR COLLECTION(S)

ART — *Materials are collected primarily for their aesthetic qualities.*

HISTORY — *Materials are collected primarily with the intent of interpreting the past.*

SCIENCE — *Materials are collected primarily to demonstrate and/or interpret physical and biological phenomena, including their laws and applications. (Natural history museums would be in this category.)*

a. What is the classification of your collection(s)?

(Check one)

1 ☐ EXCLUSIVELY OR PREDOMINANTLY ART
2 ☐ EXCLUSIVELY OR PREDOMINANTLY HISTORY
3 ☐ EXCLUSIVELY OR PREDOMINANTLY SCIENCE
4 ☐ NEARLY EQUAL EMPHASIS ON ART AND HISTORY
5 ☐ NEARLY EQUAL EMPHASIS ON ART AND SCIENCE
6 ☐ NEARLY EQUAL EMPHASIS ON HISTORY AND SCIENCE
7 ☐ NEARLY EQUAL EMPHASIS ON ART, HISTORY, AND SCIENCE

b. Is the major part of the collection catalogued? *(Catalogued — individual record added to master information file. Record contains complete description including identification number, provenience, date acquired, measurements, and other essential information.)*

1 ☐ YES 2 ☐ NO

c. Have collections in storage been used for research by scholars, aside from the institution or organization staff, during the past year?

1 ☐ YES 2 ☐ NO

10 Does the institution or organization maintain exhibitions? *(Exhibition an assemblage of objects of artistic, historic, scientific, or technological nature, through which visitors move from unit to unit in a sequence designed to be meaningful instructionally and/or aesthetically. Accompanying labels and/or graphics are planned to interpret and explain.)*

1 ☐ YES 2 ☐ NO

IF "NO," go to Item 11.

a. What is the classification of the majority of your exhibitions? *(See definition under Item 9 above.)*

(Check one)

1 ☐ EXCLUSIVELY OR PREDOMINANTLY ART
2 ☐ EXCLUSIVELY OR PREDOMINANTLY HISTORY
3 ☐ EXCLUSIVELY OR PREDOMINANTLY SCIENCE
4 ☐ NEARLY EQUAL EMPHASIS ON ART AND HISTORY
5 ☐ NEARLY EQUAL EMPHASIS ON ART AND SCIENCE
6 ☐ NEARLY EQUAL EMPHASIS ON HISTORY AND SCIENCE
7 ☐ NEARLY EQUAL EMPHASIS ON ART, HISTORY, AND SCIENCE

b. Are most of the exhibitions designed and installed by persons specifically trained in exhibition display techniques?

1 ☐ YES 2 ☐ NO

c. Do you exclusively exhibit materials not owned by you?

1 ☐ YES 2 ☐ NO

d. Do you maintain exhibitions in mobile units such as trucks and trailers?

e. Have you originated any circulating exhibitions (for use by at least two other institutions) since January 1, 1964?

1 ☐ YES 2 ☐ NO

11 Does your institution or organization have a library? (Library—cataloged collection of publications and other materials, emphasizing the subject areas of the institution's collection(s), with at least the half-time service of a trained librarian)

IF "NO," go to section C below. 1 ☐ YES 2 ☐ NO

a. Is the library open at regular hours for use by the general public? 1 ☐ YES 2 ☐ NO

b. Is the library open only by appointment to any interested person? 1 ☐ YES 2 ☐ NO

SECTION C—INSTITUTIONAL STATISTICS

STAFF—INFORMATION IN THIS SECTION WILL REMAIN CONFIDENTIAL AND WILL BE USED ONLY FOR STATISTICAL PURPOSES.

DEFINITIONS AND INSTRUCTIONS:

PROFESSIONAL STAFF—Paid employees doing work that requires education, training, and skill in the academic or scholarly aspects of the institution's program, as distinct from the merely mechanical and clerical aspects. Such employees would usually have at least a bachelor's degree in a relevant subject, or post high school education and appropriate experience equivalent to a bachelor's degree.

OTHER STAFF—Other paid employees not fitting definition of "Professional Staff".

STAFF POSITIONS BY FULL-TIME EQUIVALENTS—To compute full-time equivalents (FTE) of part-time personnel, add the total hours worked per week by all part-time personnel, and divide by number of hours worked by a full-time staff person in a normal work week, (e.g., 40 hours). Report these calculations as decimals, converting to nearest tenth of a position.

Example:

4 employees each worked 20 hrs. per week = 80 hrs.
2 employees each worked 10 hrs. per week = 20 hrs.
6 employees worked a total of = 100 hrs.

$$\frac{100 \text{ hours}}{40 \text{ hours}} = 2.5 \text{ FTE.}$$

ENTER A DASH (–) IN ANY ITEM THAT DOES NOT APPLY AND A ZERO (0) WHEN THE AMOUNT TO BE REPORTED IS ZERO. DO NOT LEAVE ITEMS BLANK.

12 The information given below is for what period?

1 ☐ CALENDAR YEAR 1965 2 ☐ FISCAL YEAR ENDING _____ 1966

ITEM	PROFESSIONAL STAFF	ALL OTHER STAFF
a. How many full-time paid staff members were employed and paid by the institution at the end of the reporting year?		
b. How many part-time paid staff members were employed by the institution at the end of the reporting year?		
c. What are the full-time equivalents of your part-time staff members? (FTE of item 12b)		
d. How many total positions (full-time plus full-time equivalents) in addition to those reported as employed by the institution itself were provided and paid by outside organizations (examples: city, school district, university, civic organizations) for regularly scheduled service.		
e. What is the total number of hours contributed by volunteers during the calendar or fiscal year listed above?		

12 Continued

ITEM	PROFESSIONAL STAFF	ALL OTHER STAFF
f. How many paid staff members have earned college degrees in a field related to the work of the institution or organization? (Count each person only once, giving highest degree.)		
1. ASSOCIATE'S (AA OR EQUIVALENT)		
2. BACHELOR'S		
3. MASTER'S		
4. DOCTOR'S		

ATTENDANCE

13 Are attendance figures applicable to your operations? (Attendance actual count or careful estimate of the number of visits made to the institution, including those made for participation in special program activities.)

1 ☐ YES 2 ☐ NO

IF "NO," go to operating expenditures

a. What was the total attendance for the last calendar or fiscal year? ROUND TO NEAREST HUNDRED.

Number _____

b. Is the attendance figure counted or estimated? (Check one)

1 ☐ COUNTED 2 ☐ ESTIMATED

c. Were attendance records kept for individuals participating in classes and other formal study groups during the calendar or fiscal year listed previously?

1 ☐ YES 2 ☐ NO

IF "NO," go to operating expenditures

d. What was the cumulative total attendance in study groups and classes operated by the museum? Number _____

OPERATING EXPENDITURES—THIS INFORMATION WILL REMAIN CONFIDENTIAL AND WILL BE USED ONLY IN SUMMARY STATISTICAL TABULATIONS WITHOUT IDENTIFYING INDIVIDUAL INSITUTIONS.

DEFINITIONS:

OPERATING EXPENDITURES—Total annual fiscal operation, excluding acquisitions, major construction and other capital outlay, and special projects such as expeditions which are not recurring expenditures.

CONTRIBUTIONS IN KIND--Contributions for institutional operation made not in money, but through use of premises, provision of staff, provision of utilities, regular custodial or professional services, etc.

ROUND FIGURES TO NEAREST THOUSAND

14 Does your operation have operating expenditures?

1 ☐ YES 2 ☐ NO

a. What were the total operating expenditures (for the year reported in item 12) excluding contributions rendered in kind?

$ _____

b. What was the estimated total value of contributions in kind, provided (during the year reported in item 12), by outside agencies or organizations (State, city, school district, civic organizations, college, etc.) but not included in the operating expenditures?

$ _____

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SECTION D—PROGRAM

15 What is the nature of your relationship with local elementary and secondary school districts? (Check one)

1 ☐ NO SIGNIFICANT WORKING RELATIONSHIP
2 ☐ SCHOOLS REPRESENTED ON INSTITUTION'S BOARD
3 ☐ SCHOOLS REPRESENTED ON ADVISORY COMMITTEE FOR EDUCATIONAL PROGRAM
4 ☐ CHARACTERIZED BY INFORMAL, PERSONAL CONTACTS
5 ☐ OTHER (Specify)

16 Does your institution have joint programs or special affiliations with colleges and universities?

1 ☐ YES 2 ☐ NO

IF "YES," what kinds of programs or affiliations? (Check one or more)

1 ☐ RESEARCH AT GRADUATE LEVEL
1 ☐ RESEARCH AT UNDERGRADUATE LEVEL
1 ☐ WORK EXPERIENCE FOR CREDIT AT GRADUATE LEVEL
1 ☐ WORK EXPERIENCE FOR CREDIT AT UNDERGRADUATE LEVEL
1 ☐ WORK EXPERIENCE WITHOUT CREDIT
1 ☐ OBSERVATION OR PARTICIPATION IN PROGRAM BY TEACHER TRAINEES
1 ☐ INSERVICE COURSES FOR CLASSROOM TEACHERS
1 ☐ TRAINING PROGRAM FOR PROFESSIONAL MUSEUM WORKERS
1 ☐ COLLECTION ITEMS LOANED TO COLLEGES
1 ☐ COLLEGE CREDIT COURSES TAUGHT IN YOUR FACILITIES
1 ☐ COLLEGE CREDIT COURSES TAUGHT BY YOUR PROFESSIONAL STAFF (ANY LOCATION)
1 ☐ OTHER (Specify)

17 Does your institution have a formal, planned program specifically designed for training professional museum workers (See definitions for professional staff in section C)

1 ☐ YES 2 ☐ NO

IF "YES", how many individuals were trained during the reporting year?

Number _____

18 Does the institution or organization offer regular activities specifically designed for any of the following? (Check one or more)

1 ☐ TALENTED/GIFTED CHILDREN
1 ☐ HANDICAPPED PERSONS
1 ☐ PRE-SCHOOL CHILDREN
1 ☐ OLDER ADULT (Golden Age)
1 ☐ DISADVANTAGED ADULTS (Ordinarily low socio-economic level)
1 ☐ DISADVANTAGED CHILDREN (Ordinarily low socio-economic level)

19 Towards which particular age group are the majority of your regularly scheduled activities directed? (Check one)

1 ☐ CHILDREN (through 6th grade)
2 ☐ YOUTH (Junior-Senior High School)
3 ☐ CHILDREN AND YOUTH
4 ☐ ADULT
5 ☐ ALL AGES (no priority for a specific age group)

20 Did the institution's staff lead field excursions for the public to sites of historical, scientific, or artistic interest during the reporting year?

IF "YES", for what kinds of groups were excursions led? (Check one or more)

1 ☐ SCHOOL CLASSES
1 ☐ MUSEUM CLASSES
1 ☐ COMMUNITY GROUPS
1 ☐ FAMILIES
1 ☐ MEMBERSHIP
1 ☐ OTHER (Specify)

21 What types of educational-cultural activities does the institution or organization regularly schedule under the direction of the staff, paid or volunteer? (Check one or more)

1 ☐ GUIDED TOURS FOR SCHOOL CLASSES
1 ☐ PRESENTATIONS AT SCHOOLS
1 ☐ SPECIAL LECTURES AND/OR DEMONSTRATIONS FOR SCHOOL CLASSES AT THE INSTITUTION
1 ☐ ORGANIZED SCHOOL LOAN SERVICE OF SPECIAL MATERIALS AND COLLECTIONS
1 ☐ GUIDED TOURS AND GALLERY TALKS FOR GENERAL GROUPS
1 ☐ CLASSES, CLUBS, AND STUDY GROUPS FOR CHILDREN
1 ☐ CLASSES, CLUBS, AND STUDY GROUPS FOR ADULTS
1 ☐ LECTURE SERIES FOR GENERAL AUDIENCE
1 ☐ RADIO PROGRAMS PRODUCED BY THE INSTITUTION
1 ☐ TV PROGRAMS PRODUCED BY THE INSTITUTION
1 ☐ LIVE MUSICAL EVENTS
1 ☐ DRAMA EVENTS
1 ☐ PLANETARIUM PROGRAMS
1 ☐ OTHER (SPECIFY)
1 ☐ DANCE EVENTS
1 ☐ FILM SERIES
1 ☐ SPEAKER'S BUREAU
1 ☐ NONE

22 Did you have a publication program during the reporting year?

IF "YES", were any of the following issued? (Check one or more)

1 ☐ FORMAL ANNUAL REPORT
1 ☐ MEMBERSHIP NEWSLETTERS, CALENDARS, FLYERS, ETC
1 ☐ TECHNICAL BOOKS, PAMPHLETS OR BULLETINS BASED ON RESEARCH FINDINGS
1 ☐ POPULAR BOOKS, BULLETINS OR PAMPHLETS (excluding membership newsletters, calendars, flyers, etc.)
1 ☐ REGULAR PERIODICAL(S) (Magazines, journals, proceedings)
1 ☐ EXHIBITION CATALOGUES WITH EXTENSIVE ANNOTATIONS (As opposed to lists)
1 ☐ OTHER (Specify)
1 ☐ CATALOGUE OF COLLECTION(S)

23 Did your organization or institution engage in formal research projects during the reporting year? (Formal research projects—investigative projects which are carefully designed, executed and reported on to provide specific needed information for the museum staff, and whose outcome would be of interest to museum field)

1 ☐ YES 2 ☐ NO

IF "NO," go to item 24.

a. What types of research did you engage in? (Check one or more)

1 ☐ MUSEOLOGICAL RESEARCH
1 ☐ RESEARCH IN SUBJECT-MATTER AREAS
1 ☐ OTHER (Specify)

b. Is research the primary function and activity of your organization or institution?

1 ☐ YES 2 ☐ NO

24 If you know of any institutions in your area not listed in the Museums Directory of the United States and Canada, 1965, which are permanent, educational, non-profit, and have catalogued collections in art, science, or history, with exhibitions open to the public, please list them below: (If additional space is needed use separate sheet)

NAME OF INSTITUTION

ADDRESS (No., Street, City, State, ZIP Code)

NAME OF INSTITUTION

ADDRESS (No., Street, City, State, ZIP Code)

GPO 1966 O—231-569

☆ U.S. GOVERNMENT PRINTING OFFICE: 1970 O—356-374

Comparison of Museums U.S.A. and Museums and Related Institutions

	Museums USA	Office of Education
Time Series	1971-72	1966-67
Size of study's universe	1,821 museums	2,889 museums
# art museums	340	420
# history museums	683	1,424
# science museums	284	438
Combination of above	514	607
# Private, non-profit	1,018	1,417
# Federal Gov't	112	286
# State Gov't	215	331
# Local Gov't	296	413
# Educational	180	319
# Religious		35
# Business		88
Exhibitions & Collections	Information given in each study too different to allow any comparison. Neither study gives income or expenditure figures for these purposes. 92% of the museums own their permanent collections.	97% of the museums owned and maintained their collections.
Personnel		
# Total Paid	49,100	53,330
# Volunteers	64,200	Volunteer Hours: 28,525
Salaries, Fringe Benefits, Payroll Taxes	$281,842	Not given
Facilities	Some discussion of rental/ ownership and age	Discussion in terms of type of facilities -- exhibit building, historic structures, etc

	Museums USA	Office of Education
Period Open	79% of museums studied were open for 12 months a year. 24% of all museums were open for 56 or more hours per week.	Over 75% of the museums studied were open between 10-12 months per year and over 20% of these were open for 56 hours or more a week.
Attendance	308 million	560 million
Income	Detailed Income figures	No information at all.
Expenditures	Only in Terms of Salary, Fringe Benefits, Payroll Taxes and Other for a total of $478.9 million.	Only Total Operating Expenditures $513 million

Earned Income

Ford	Museums USA
Total Main Season Ticket Income	General and Special Exhibit Admissions
Other Ticketed Performance Income	Admissions to lectures, films, etc
Services Income from Government Sources	Services Provided to Other Institutions
Services Income from Other Sources	
School/Class/Training Income	Tuition
Other Non-Performance Earned Income	Sales of Exhibits & Collections
	Sales of Supplies, catalogues, reproduction and related articles in museum shops
	Restaurant, Parking lots & related activities
	Investment Income*
	Other Income
Total Earned Income	Total Operating Revenue

Unearned Income

Ford	Museums USA
Private Sector:	
Individual Contributions	Individual Contributions
Business Contributions	Corporate Contributions
Combined/United Srts Fund	United Arts Funds
Local & National Foundations	Private Foundations & Trusts
Other Local Contributions	Special Fundraising Events
	Allocated by Colleges & Universities
	Other Private Sector
Total Private Sector	Total Private Sector
Public Sector:	
Federal Government	National Endowment for the Arts
	National Endowment for the Humanities
	National Science Foundation
	National Institutes of Health
	National Museum Act
	U.S. Office of Education
	Other Federal

*Ford shows "corpus earnings used for operations" under unearned income.

Unearned Income (continued)

Ford	Museums USA
State Government	State Arts Councils
	Other State
Local Government	Local Government
Total Public Sector	Total Public Sector
Total Grants & Contributions	
Corpus Earnings Used for Operations*	
Total Unearned Income	Total Support Income

Income and Corpus

Ford	Museums USA
Total Operating Income	Total Income
Corpus Principal Transferred to Operations	Transfer (to) From Funds
Accumulated Endowment Corpus	Endowment and Similar Fund Balance at Beginning of Year
Accumulated Other Corpus	Additions to Above

Expenditures

Ford	Museums USA
Employee Fringe Benefits	Fringe Benefits & Payroll Taxes
Total Salaries/Fees/ Fringe Benefits	Salaries
Royalty/Scores/Scripts	Scholarly publications, bulletins & exhibition catalogues
Nonsalary Subscription/ Promotion Costs	Advertising, promotion, printing
Transportation/Per Diem	Transportation & Shipping of Objects
Facilities Rental	Rental of Facilities
Miscellaneous	Insurance on Facilities & Equipment
	Insurance on Collections
Financing/Maintenance of Owned Facilities	Maintenance
	Amortization of indebtedness on land, buildings, equipment & collections
Miscellaneous	All Other expenses except aquisitions of land, buildings, equipment & collections.
Total Operating Expenditures	Total Expenditures

* Investment Income is reported under earned income in Museums USA.

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Other Economic Data Requested in Museums USA Questionnaires

Salary Ranges for Executive Director and Other Three Top Level Positions
Number of Traveling Exhibitions Shown Away From the Museum in 1971-72
Percentage of Museum's Permanent Collection Owned by Legal Title
Percentage of Total Permanent Collection Exhibited in 1971-72
Number of Special Exhibitions Shown at Museum During 1971-72
Total Attendance, both Paid and Free, at Premanent Facilities in FY 1971-72 (see below)

2b. (ASK FOR EACH ITEM WITH A NUMBER IN 2a) Is the figure [illegible] number) based on an actual count, an estimate, or a combination of both? (RECORD [illegible] FOR EACH APPLICABLE ITEM)

	2a. Number	Don't Have	Not Sure	2b. Actual	Estimate	Combination	Not Sure
1. Elementary and secondary school classes	(28-35)	-x	-y	-1	-2	-3	-4
2. Adult workshops and classes	(36-43)	-x	-y	-1	-2	-3	-4
3. General attendance (including attendance at special exhibitions)	(44-51)	-x	-y	-1	-2	-3	-4
4. Attendance at performing arts presentations, films, etc., organized and run by museum, if calculated separately	(52-59)	-x	-y	-1	-2	-3	-4

Number of Paid Members Museum Had in 1971-72
Amount of Fixed (rather than varied) Fee Charged
Membership Fee (if varied) For Category with Largest Number of Members
Average Donation Made by Visitors for Admission in FY 1971-72
Number of Months Per Year Museum is Open
Number of Days Per Week Museum is Open
Percentage of Operating Budget Spent For: Administration, Curatorial/Exhibition, Education, Research, Operations and Support
Operating Expenditures (including direct costs and personnel costs) for Conservation, Climate Control and Security
Number of Permanent Full-Time Employeed (Profession and Non-professional in Administration, Curatorial, Education, Research & Operations
Salary Ranges for Above
Number of Part-Time Employees for Above Departments
Number of Hours Worked by Part-Time Employees in Above Departments
Number of Volunteers in Above Departments
Number of Hours Worked by Volunteers in Above Departments
Total Number of Full-Time Employees at the End of 1966

EXHIBIT A:
STATEMENT OF CURRENT FUNDS INCOME
AND EXPENDITURES AND CHANGES IN FUND BALANCE

This form should provide a total picture of the museum's income and expenditures during the fiscal year ending in 1972 (or at the end of 1971, if the fiscal year is a calendar y... In order that the entire scope of the museum's operations be shown, please include in this form funds actually expended on behalf of the museum by other organizations such as a municipality or university. These funds -- even though they may not be a part of the operating budget of the museum -- should be included both as income from the appropriate source and as expenditures for the applicable item. For example, if the museum is part of a university which -- in addition to allocating funds for operations -- also maintains the museum's facilities, the cost of this maintenance should be entered as part of the income "allocated by colleges and universities" (line 9) and as part of expenditures for "maintenance" (line 47). However, donated services provided by volunteers should not be reported on these forms.

I. FUND COLUMNS

All items of current funds income and expenditures should be entered both under "Total Current Funds" (column 1) and under the funds into which the money was received or from which it was expended -- "Current Funds, General" (column 2) and/or "Current Funds, Restricted by Donor" (column 3). Column 1 must equal the total of the amounts in columns 2 and 3.

The "Current Funds, General" comprises all assets available for and used in the museum's regular activities, entirely at the discretion of its board and management (for any lawful purpose of the museum). Appropriations, set-asides, or other designations by the museum's board of funds for special programs or activities remain, despite the earmarking, as part of the "Current Funds, General".

"Current Funds, Restricted by Donor" comprise all assets available to meet current expenses but only in compliance with restrictions specified by their contributors.

II. INCOME

Support from the private sector --

Received directly:

Lines 1-3: "Contributions and memberships" -- all contributions and membership fees received by the museum from individuals, corporations, and foundations and trusts. Admission donations, required or requested by the museum, should not be included here but should be reported as part of "general admissions", line 25.

Line 4: "Special fund-raising events" -- All revenue derived from such special fund-raising events as dinners, dances, theatre parties, etc. The total amount of money raised before deductions for expenses (gross) should be reported. The expenses should appear in the appropriate categories of expenditures.

Line 5: "Other" -- All other funds received directly by the museum from the private sector, with the source(s) specified.

Line 6: "Total received directly" -- Sum of lines 1-5.

Received indirectly:

Lines 7 and 8: "Collected by fund-raising organizations"-- All monies received from other fund-raising organizations (e.g., federated fund-raising drives, associated organizations raising funds to support the museum) should be reported on line 8, with the organization(s) specified.

Line 9: "Allocated by colleges and universities" -- All funds received from a college or university, whether an affiliate of the museum or not. Grants from colleges or universities to individual members of the staff to support work that is part of the museum's programs should be included in this total.

Line 10: "Other" -- All other funds received indirectly by the museum from the private sector, with the source(s) specified.

Line 11: "Total received indirectly" -- Sum of lines 7-10.

Line 12: "Total received from private sector" -- Sum of lines 6 and 11.

Grants and fees from government agencies --

Lines 13-22: All grants and fees received from government agencies. Funds received from municipal, county, and township governments should be reported on line 13. All funds from state arts councils and commissions should be reported on line 14; and from any other state agency on line 15, with the agency specified. Funds from any of the federal government agencies listed in lines 16-21 should be entered on the appropriate lines. Funds from any other federal government agency should be reported on line 22 with the agency/agencies specified.

Line 23: "Total received from public sector" -- Sum of lines 13-22

Line 24: "Total support" -- Sum of lines 12 and 23.

Operating revenue

Lines 25-28: "Program service fees" -- All monies received for general and special exhibit admissions, including donations made for admission to the museum, should be entered on line 25; monies received for lectures, films, performances, etc., on line 26; and for tuition for classes and workshops on line 27. Funds derived from any other type of program service fees should be entered on line 28, with the type of fee specified.

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Line 29: "Sales of exhibits and collections" -- All funds received from sales of exhibits and/or collections, whether to individuals, museums, or other purchasers.

Lines 30-32: "Sales of supplies, catalogues, reproductions and related articles in museum shops", "Restaurants and parking lots and related activities", and "Services provided to other institutions" -- All income received in the respective categories before deductions for expenses. Expenses should be recorded in the appropriate categories under expenditures.

Line 33: "Investment income" -- Funds received as interest, dividends, etc., on investments of current funds or endowment and similar funds where such income does not have to be added to endowment principals per donors' instructions.

Lines 34 and 35: "Gain or (loss)" -- Gains made in the current reporting period on disposition of investments of current funds (line 34) or on sale of other fixed assets (line 35). If a loss was incurred, the amount should be entered in brackets. For example, if a contribution of common stock was received and recorded at market value and sold later in the reporting period at a higher or lower price, the gain or loss would be reported here.

Line 36: "Miscellaneous revenue" -- All other funds received as operating revenue before deductions for expenditures. Such items might include rental of equipment, collections, displays, and facilities; royalties and related fees, etc.

Line 37: "Total operating revenue" -- Sum of lines 25-36.

"Total income" (line 38): Sum of lines 24 and 37.

III. Expenditures

Personal services

Line 39: "Salaries" -- All salaries and wages earned by the museum's employees, including full-time, part-time, and temporary.

Line 40: "Fringe benefits and payroll taxes" -- All fringe benefits paid for by the museum, such as health and retirement plans, and all payroll taxes, such as F.I.C.A, unemployment insurance and disability insurance.

Other than personal services

Line 41: "Scholarly publications, bulletins, and exhibition catalogues" -- Costs of publication design, plates, photographs, printing, paper, postage, etc., for scholarly publications issued by the museum.

Line 42: "Advertising, promotion, printing" -- Cost of art work, plates, photographs, printing, paper, postage, etc., for advertisements, files, brochures, etc., used to promote the museum and its programs, as well as for such miscellaneous publications as annual reports.

Line 43: "Transportation and shipping of objects" -- All costs incurred in the shipment of exhibitions, collections, supplies, etc., either to or from the museum. However, any insurance costs should be entered on line 45 or line 46.

Lines 44-47: "Occupancy" -- Costs arising from the museum's occupancy and use of land, buildings and offices, broken down into rental costs (line 44), insurance on facilities and equipment (line 45), insurance on collections (line 46), and maintenance (line 47).

Line 48: "Amortization of indebtedness on land, building, equipment and collections" -- Amount paid for amortization of any indebtedness on facilities, equipment or collections.

Line 49: "All other expenditures" -- All other expenditures of an operating nature incurred by the museum during the fiscal year

Total Expenditures (line 50): Sum of lines 39-49.

Excess of income over expenditures (line 51): Total income (line 38) minus total expenditures (line 50), when total income is greater.

(OR)

Excess of (expenditures) over income (line 52): Total expenditures (line 50) minus total income (line 38), when total expenditures is greater. This figure should be entered in brackets.

Lines 53 and 54: "Acquisitions of land, buildings and equipment" and "Acquisitions of collections" -- Costs of all equipment, facilities and collections acquired by the museum where current funds were used to make the purchases. Where current funds were transferred to the land, buildings, equipment and collection funds and such funds were then used for the purchases, the amounts should not be recorded on this line, but should be shown as a transfer on line 56 (Exhibit A) and line 72 (Exhibit B).
Note: All amounts entered on line 53 and 54 should be shown in brackets.

Balance (deficit) at beginning of year (line 55): Balance of current funds at beginning of fiscal year. If there is an accumulated deficit from prior years, it should be shown in brackets. The amounts entered should agree with museum's financial statements.

Transfers (to) from other funds (line 56): A transfer identifies the authorization for a specific change in the use of funds and the transfer of such funds from one fund group to another. The amount transferred from current funds to other funds is shown as a bracketed figure on line 56 (Exhibit A) and a positive figure on line 72 (Exhibit B). Conversely, a transfer of funds to current funds from other funds would be shown as a positive figure on line 56 (Exhibit A) and a bracketed figure on line 72 (Exhibit B).

Note: The amounts reported on line 56 (Exhibit A) must be identical to the amount reported on line 72 (Exhibit B), with one amount entered as a positive figure and the other as a bracketed figure.

Balance (deficit) at end of year (line 57): Balance of current funds at end of fiscal year. The amounts entered should agree with the museum's financial statements and should be a total of the positive and negative (bracketed) amounts in lines 51-56. If there is an accumulated deficit at the end of the year in current funds, it should be shown in brackets.

Q.# _____
5-8

(Name of Museum)
STATEMENT OF CURRENT FUNDS INCOME AND EXPENDITURES AND CHANGES IN FUND BALANCE
(Dollars only - exclude pennies)
____ Months ended _____, 197_

Line (Card)		Total Current Funds (1) Sum of Columns (2-3)	Current Funds: General (2)	Current Funds: Restricted By Donor (3)
	Income			
	Support from the private sector:	15——23	25——33	35——43
	Received directly:			
	Contributions and memberships (excluding admission contributions):			
1.	Individuals	$		
2.	Corporations (including company foundations)			
3.	Private foundations and trusts			
4.	Special fund raising events (gross)			
5.	Other (SPECIFY) _____			
6.	Total received directly			
	Received indirectly:			
	Collected by fund-raising organizations:			
7.	United Arts Funds			
8.	Other (SPECIFY) _____			
9.	Allocated by colleges and universities			
10.	Other (SPECIFY) _____			
11.	Total received indirectly			
12.	Total received from private sector			
	Grants and fees from government agencies:			
13.	Local Government			
14.	State arts councils or commissions			
15.	Other state government (SPECIFY) _____			
16.	National Endowment for the Arts			
17.	National Endowment for the Humanities			
18.	National Science Foundation			
19.	National Institutes of Health			
20.	National Museum Act			
21.	U.S. Office of Education			
22.	Other federal government (SPECIFY)_____			
23.	Total received from public sector			
24.	Total support			
	Operating revenue:			
	Program service fees:			
25.	General and special exhibit admissions (including admission contributions)			
26.	Admissions to lectures, films, performances, etc.			
27.	Tuition			
28.	Other (SPECIFY) _____			
29.	Sales of exhibits and collections			

(continued)

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(Name of Museum)

STATEMENT OF CURRENT FUNDS INCOME AND EXPENDITURES AND CHANGES IN FUND BALANCE (continued)

(Dollars only - exclude pennies)

____ Months ended _____, 197_

		Total Current Funds (1) (Sum of Columns 2+3)	Current Funds: General (2)	Current Funds: Restricted By Donor (3)
		15——23	25——33	35——43
30.	Sales of supplies, catalogues, reproductions and related articles in museum shops (gross)			
31.	Restaurants and parking lots and related activities			
32.	Services provided to other institutions			
33.	Investment income (interest, dividends, etc.)			
34.	Gain or (loss) on disposition of investments			
35.	Gain or (loss) on sale of fixed assets			
36.	Miscellaneous revenue			
37.	Total operating revenue			
38.	Total income			
	Expenditures			
	Personal services:			
39.	Salaries			
40.	Fringe benefits and payroll taxes			
	Other than personal services:			
41.	Scholarly publications, bulletins, and exhibition catalogues			
42.	Advertising, promotion, printing			
43.	Transportation and shipping of objects			
	Occupancy:			
44.	Rental of facilities			
45.	Insurance on facilities and equipment			
46.	Insurance on collections			
47.	Maintenance			
48.	Amortization of indebtedness on land, buildings, equipment and collections			
49.	All other expenditures (except for amounts reported on lines 53 and 54)			
50.	Total expenditures			
51.	Excess of income over expenditures			
	(or)			
52.	Excess of (expenditure) over income	( )	( )	( )
53.	Acquisitions of land, buildings and equipment	( )	( )	( )
54.	Acquisitions of collections	( )	( )	( )
55.	Balance (deficit) at beginning of year*			
56.	Transfers (to) or from other funds			
57.	Balance (deficit) at end of year*			

*These amounts should agree with Museum's financial statements at beginning and end of years respectively.

EXHIBIT B:
STATEMENT OF CHANGES IN ALL OTHER FUND
BALANCES (OTHER THAN CURRENT FUNDS)

This form should provide a total picture of the changes in all other fund balances other than the current funds accounted for in Exhibit A, except Custodian Funds and Equity in Land, Buildings, Equipment, and Collections as described below.

I. FUND COLUMNS

All items or changes in fund balances must be entered both under "Total" (column 1) and under the funds in which additions or deductions were made. Column 1 must be the total of the amounts in columns 2, 3, 4 and 5.

Definition of funds

"Endowment Funds" (column 2) comprise all assets provided under a stipulation by their donor that they be invested, and that only the investment income be used, for general or for specified purposes, until a specified time or the occurrence of a specified event, or in perpetuity. Amounts in this column should refer only to endowment principal. Endowment income should be reported under "Current Funds,General" if unrestricted or under "Current Funds,Restricted by Donor" if the income may only be used for purposes specified by the donor, line 33 of Exhibit A.

"Similar Funds" (column 3) comprise all assets designated by the board and management of the museum to be invested in income-producing assets and administered as if they were endowments.

"Unexpended Land, Buildings, Equipment and Collections" (column 4) comprise all assets (either contributed to the museum or designated by its board and management) for acquisition or replacement of land, buildings, improvements thereto, equipment, and additions to the collection for use by the museum in its regular activities (as opposed to investment for production of income).

"Other" funds (Column 5) -- Please indicate the name of any funds included here.

Equity in Land, Buildings, Equipment, and Collections" compromises the value of land, buildings, other improvements in addition to buildings, equipment, and collections owned by the museum and used in its regular activities. Note that this fund is not to be reported on the attached form.

"Custodian or Agency Funds" comprise all assets held by the museum on behalf of another organization or person and which may be disbursed only upon receipt of instructions from and on behalf of that organization or person and not on behalf of the museum. Accordingly these funds are not to be reported on the attached form.

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CHANGES IN FUND BALANCES

Balances (deficit) at beginning of year (line 58): Balance of funds other than current funds at beginning of fiscal year. If there is an accumulated deficit from prior years, it should be shown in brackets. The amounts entered should agree with museum's financial statements.

Additions:

Line 59: "Contributions, grants, bequests, etc." -- All contributions received by the museum which were added directly to funds other than current funds.

Line 60: "Gains or (losses) on disposition of investments" -- Gains made on sale or other disposition of investments of all funds other than current funds. If a loss was incurred, the amount should be entered in brackets.

Line 61: "Investment income" -- Interest, dividends, etc., received as income on investments of all funds other than current funds which were added directly to those funds.

Line 62 and 63: "Other" -- All other additions to funds other than current funds. Please specify the source of such additions.

Line 64: "Total additions" -- Sum of lines 59-63.

Deductions: All deductions are shown as bracketed figures

Lines 65 and 66: "Acquisition of land, buildings and equipment" and "Acquisition of collections" -- Expenditures for all equipment, facilities and collections where funds other than current funds were used to make the purchase.

Lines 67-70: "Other" -- All other deductions from funds other than current funds, such as monies returned to grantor, payments to annuitants or beneficiaries of life income funds, etc., would be included here if this was the accounting treatment for such items in the museum's records. Please specify the type of deductions.

Line 71: "Total deductions" -- Sum of lines 65-70.

Line 72: "Transfer (to) from funds" -- All transfers to or from one fund into another fund. Amounts transferred from one fund into another fund would be shown as a positive figure in the receiving fund, as a bracketed figure in the originating fund. Transfers among funds in columns 2, 3, 4 and 5 should offset each other, and the amount shown under "Total" (column 1) would be the amount transferred (to) from current funds and therefore must be identical to the figure in the "Total" column on line 56 (Exhibit A).

Balance at end of year (line 73): Balance of funds other than current funds at end of fiscal year. The amounts entered should agree with the museum's financial statements and should be a total of the positive and negative (bracketed) amounts in lines 57, 64, 71 and 72. If there is an accumulated deficit at the end of the year, it should be shown in brackets.

EXHIBIT B

(Name of Museum)

STATEMENT OF CHANGES IN
ALL OTHER FUND BALANCES (OTHER THAN CURRENT FUNDS)
Months ended _____, 197_
(Dollars only - exclude pennies)

FORM 7 (11)

		Total (1) (Sum of Columns 2,3,4,5)	Endowment and Similar Funds: Endowment (2)	Endowment and Similar Funds: Similar (3)	Unexpended Land, Buildings, Equipment and Collections Fund (4)	Other* (5)
58.	Balance (deficit) at beginning of year	$				
		15—23	25—33	35—43	45—53	55—63
	Additions:					
59.	Contributions, grants, bequests, etc.					
60.	Gain or (losses) on disposition of investments					
61.	Investment income (dividends, interest, etc.)					
62.	Other (SPECIFY) _____					
63.	Other (SPECIFY) _____					
64.	Total additions					
	Deductions:					
65.	Acquisition of land, buildings, and equipment	( )	( )	( )	( )	( )
66.	Acquisition of collections	( )	( )	( )	( )	( )
67.	Other (SPECIFY) _____	( )	( )	( )	( )	( )
68.	Other (SPECIFY) _____	( )	( )	( )	( )	( )
69.	Other (SPECIFY) _____	( )	( )	( )	( )	( )
70.	Other (SPECIFY) _____	( )	( )	( )	( )	( )
71.	Total deductions	( )	( )	( )	( )	( )
72.	Transfer (to) from funds					
73.	Balance at end of year					

* Indicate the names of the funds included in this column:

Name of Fund	Amount at end of year
Total column 5, line 73	$

-11-

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EXHIBIT C

This form should provide a picture of all major indebtedness of your institution at the close of the fiscal year 1971-72 (or end of 1971, if your fiscal year is the calendar year). Please include not only loans for operations, but also mortgages and indentures for capital construction, replacement, etc. Information should be entered on current indebtedness -- for example, if a mortgage has been refinanced, report on the mortgage as it is currently carried.

FORM 4 ( )

_____
(Name of museum)

EXHIBIT C
MAJOR INDEBTEDNESS
As of _____, 1971

Q.#_____
5-8

Type of Indebtedness	Date Incurred	Total Amount of Original Indebtedness	Yearly Payment Including Interest	Maturity Date	Interest Rate	Amount of Indebtedness Due In Final Year
(Card) -1 -1	____ 19—20	$_____ 21—29	$_____ 30—35	____ 36—39	____% 40—41	$_____ 42—50
	____	$_____	$_____	____	____%	$_____
1.	____	$_____	$_____	____	____%	$_____
2.	____	$_____	$_____	____	____%	$_____
3.	____	$_____	$_____	____	____%	$_____
4.	____	$_____	$_____	____	____%	$_____

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19. American Association of Museums Salary and Financial Survey

I. ITEMS COVERED

A. Input-Output Factors

Personnel -- the questionnaire (attached) asks for the number of full-time employees, the number of part time employees and the number of volunteers, but only the number of full-time employees per museum discipline (art, history, science, etc) and region are presented in the report's tables. Out of 691 museums responding to this question, 237 museums reported no full-time or an all voluntary staff.

The questionnaire also requested "the number of members in the museum organization," but this information did not find its way into the published report.

No data were collected on facilities, exhibitions or collections.

B. Return to Inputs

Thirty-two personnel positions ranging from Director to Cafeteria Director were listed on the questionnaire and salary levels were requested for each position. Only nine professional positions were analyzed in the written report: director, deputy director, business officer, curator, assistant curator, conservator, preparator, and administrative secretary. Salaries for these full-time staff jobs were analyzed by museum discipline, size of operating budget and U.S. region for 1970. No salary below the level of $3,000 was included in the written report.

Staff salaries were reported in these ranges: actual low salary, 75% earned above this level, median, 25% earned above this level and actual high salary.

C. Characteristics of Establishments in Group

While it is noted in the report's introduction that 706 museums responded with usable questionnaires, in most cases tables discussing various aspects of the survey employ only 691 museums: 123 art museums, 359 history, 99 science, 21 art history, 12 art/science, 38 history/science, 33 art/history/science and 6 other. Science museums include planetaria, zoos, botanical gardens, aquaria, natural history, technological and other scientifically-oriented museums.

Budget sizes in 8 categories ranging from "$0.--$15,000" to "Over $1 million" are a form of comparison as the U.S. region. Following are the regions discussed: New England-- Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont. Northeast-- Delaware, District of Columbia, Maryland, New Jersey, New York and Pennsylvania. Midwest--Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, Wisconsin. Mountain Plains--Colorado, Kansas, Montana, Nebraska, North Dakota. Western -- Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah, Washington. Southeast--Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia and West Virginia.

Geographic location (urban, rural, etc) of the museum was requested on the questionnaire but not used in the written report.

D. Demand-Audience

1. Attendance -- the questionnaire requested attendance figures for 1971, 1970, 1969, 1965 and 1960. It further asked what percentage of the attendance were in the following age categories for 1970: elementary (1-12 years); secondary (13-17 years), college (18-24 years), adult (24-45 years), adult (over 45 years). Answers to these questions must have been estimates.

Museum attendance for 1970 is analyzed only by budget size, while the ages of museum visitors are analyzed by discipline.

2. Consumer Expenditures -- the number of museums listing admission charges, membership fees, and sales are listed in table form according to museum discipline. The amount of money received from these sources is not given. The questionnaire requested this information for each earned income source (including cafeteria income) for 1970, 1969, 1965 and 1960 but it was not published.

Admission fees for the same years were requested according to visitor category (adult, child, student, tour group) and type of exhibit (special or special educational) but this information was not published.

3. Contributions -- the questionnaire requested that each museum list how much money it received from the government, foundations and private contributions in 1970, 1969, 1965 and 1960. The written report only noted the number of museums reporting income from these sources according to museum discipline -- not the dollar amount. Government funding was not broken down into federal, state, municipal or earned/ Contributed.

E. Financial

1. Income was reported in the manner described under 2 and 3 of D. above. Endowment income was also likewise reported.

2. Expenditures -- the percentage of museum budgets allocated for salaries is listed by budget size for 1970. Ten categories ranging from 0-10% to 91-100% were used for comparison. 223 out of the 691 museums reported that salaries amounted to 91-100% of their budgets. The number of museums, according to budget size, offering and not offering fringe benefits listed as retirement, health, etc., is presented in table form. The table also notes whether or not employees contribute to these benefits.

Another table shows, according to budget size for 1970, the number of museums (with and without admission fees) reporting surplus or deficits. 176 reported a surplus and 148 a deficit.

This is the extent of the financial information presented in the written report. The questionnaire requested annual operating budgets for 1971, 1970, 1969, 1965 and 1960--surplus /deficit figures were requested for the same years. In addition the questionnaire asked that each museum breakkdown its 1970 expenditures to show what percentage of its budget was allocated for administration, maintenance, research, exhibitions, acquisitions, education and other.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

The survey was conducted in 1971 and 1973. A copy of the 1973 survey was not available from AAM. Their supply was depleted. A copy of the questionnaires for 1971 and 1973 are attached.

B. Sampling Characteristics

All museums listed in the 1971 Official Museum Directory (approximately 5,900) were mailed questionnaires. 1,163 of these were AAM members -- most museums listed in the Directory are either branch museum operations or sites under the administration of other listed museums. 954 museums responded to the mailing and 706 were complete, usable questionnaires.

C. Questionnaires

The design and follow up processes are not known. There could not have been a follow up system though because the museum's confidentiality was promised and museums were asked not to sign the questionnaires or include any back up material such as financial statements or other documents.

D. Data Dissemination

Not Known

E. Data Utilization

The purposes of the survey as noted in the introduction to the written report was : 1) to help museum administrators justify budget proposals and salary levels, 2) assist in planning museum programs and future financial goals, and 3) help museums to attract and retain competent staff.

The report further notes that this survey "should be extremely valuable to museum administrators, boards of trustees, government officials as well as to private foundations and potential sources of support for museum operations."

F. Duplication with other Sources

The 1970 data collected in the 1971 survey and the 1973 data collected in the 1973 survey did not duplicate material in the Museums USA study which was concerned with FY 1971-72. Museums USA and the earlier Office of Education study of museums did not present as much data as these AAM surveys on personnel salaries but did present financial information in a more usable form than the AAM.

G. Procedures in Collection, Tabulation, etc.

As mentioned above, care was taken to insure the anonymity of respondents therefore in neither survey can museums be identified. In 1973 the analysis was automated and put on tape which could be made available to NEA (according to Joe Kramer of Touche-Ross who spoke with the AAM and provided the questionnaires to us).

H. Costs of Collection

Not known but the National Endowment for the Humanities and the Cafritz Foundation paid for both studies.

I. Most Outstanding Problems with Data

Most of the problems with the data stem from the AAM's desire to keep the museums identification confidential. Also most of the financial information requested on the questionnaire was not printed in the final report. Since we do not have the 1973 report, we don't know if this situation was rectified. The 1973 questionnaire is a bit more sophisticated than AAM's first attempt including such requests as--number of museum memberships, governing authority and breakdown of government support.

AAM's current director reported that there was no record of the studies' cost and that it was very difficult to even provide the published reports. Few records (if any) have been kept from these studies. AAM has not abandoned the idea to do future studies when its funds permit such an undertaking.

BEST COPY AVAILABLE

1971 AAM FINANCIAL SURVEY

(Note: All answers should be supplied by the director or other chief executive of the museum. The purpose of this survey is to gather statistical information on museum income, expenses, and attendance to help generate more financial support from foundations, corporations, and governmental sources. No attempt will be made to identify any specific institution through the answers furnished. Please return by April 30, 1971.)

Kyran M. McGrath
Director, AAM

CONFIDENTIAL

OFFICE USE ONLY:

Date Rec'd: _____, 19____.
By: _____

Tabulated: _____, 19____.
By: _____

GENERAL INFORMATION

Major Museum Interest:
1 ☐ Art
2 ☐ History
3 ☐ Science
4 ☐ Other: _____

Type of Museum (Aquarium, Children's, etc.):
5 _____

6 Year Founded: _____

7 Number of members in museum organization: _____

Is the museum a subsidiary?
8 ☐ Yes 9 ☐ No

Does it have subsidiary or satellite museums?
10 ☐ Yes 11 ☐ No 12 If "Yes", how many? _____

13 Museum location (by state only): _____

Geographic location of museum:
14 ☐ Urban (over 25,000 pop.)
15 ☐ Suburban
16 ☐ Rural
17 ☐ Other: _____

FINANCIAL SUPPORT

Sources of Funding:	*1970*	*1969*	*1965*	*1960*
18 ☐ Government	26 $ _____	35 $ _____	44 $ _____	53 $ _____
19 ☐ Foundation	27 $ _____	36 $ _____	45 $ _____	54 $ _____
20 ☐ Private Gift	28 $ _____	37 $ _____	46 $ _____	55 $ _____
21 ☐ Membership	29 $ _____	38 $ _____	47 $ _____	56 $ _____
22 ☐ Admissions	30 $ _____	39 $ _____	48 $ _____	57 $ _____
23 ☐ Sales Shop	31 $ _____	40 $ _____	49 $ _____	58 $ _____
24 ☐ Cafeteria	32 $ _____	41 $ _____	50 $ _____	59 $ _____
25 ☐ Other: _____	33 $ _____	42 $ _____	51 $ _____	60 $ _____
TOTAL:	34 $ _____	43 $ _____	52 $ _____	61 $ _____

Admission Fees?	☐ *Yes* *Per Person Current*	☐ *No* *1970 (total)*	*If "Yes," please list: 1969 (total)*	*1965 (total)*	*1960 (total)*
62 ☐ Adult	69 $ _____	76 $ _____	83 $ _____	90 $ _____	97 $ _____
63 ☐ Child	70 $ _____	77 $ _____	84 $ _____	91 $ _____	98 $ _____
64 ☐ Student	71 $ _____	78 $ _____	85 $ _____	92 $ _____	99 $ _____
65 ☐ Tour Group	72 $ _____	79 $ _____	86 $ _____	93 $ _____	100 $ _____
66 ☐ Spec. Exhib.	73 $ _____	80 $ _____	87 $ _____	94 $ _____	101 $ _____
67 ☐ Spec. Educ	74 $ _____	81 $ _____	88 $ _____	95 $ _____	102 $ _____
68 ☐ Other:	75 $ _____	82 $ _____	89 $ _____	96 $ _____	103 $ _____

If your museum conducts formal educational programs, please describe briefly the source of funding:

104 _____

FINANCIAL EXPENSES

Approximate Annual Operating Budget:

105 1971 (est.) ..... $ _____
106 1970. ..... $ _____
107 1969. ..... $ _____
108 1965. ..... $ _____
109 1960. ..... $ _____

Percentage of 1970 Expenditures for:

110 Administration ..... _____ %
111 Maintenance ..... _____ %
112 Research ..... _____ %
113 Exhibitions ..... _____ %
114 Acquisitions ..... _____ %
115 Education ..... _____ %
116 Other _____ ..... _____ %

117 Comment: _____

Operating Surplus or Deficit:

Year	Surplus	Deficit
1971 (est.)	118 $ _____	119 $ _____
1970	120 $ _____	121 $ _____
1969	122 $ _____	123 $ _____
1965	124 $ _____	125 $ _____
1960	126 $ _____	127 $ _____

128 Comment: _____

ATTENDANCE

Annual

129 1971 (est.) ..... _____
130 1970. ..... _____
131 1969. ..... _____
132 1965. ..... _____
133 1960. ..... _____

Percentage of 1970 Attendance:

134 Elementary (1-12 yrs.): ..... _____ %
135 Secondary (13-17 years.) ..... _____ %
136 College (18-24 yrs.) ..... _____ %
137 Adult (24-45 yrs.) ..... _____ %
138 Adult (over 45 yrs.) ..... _____ %

Formal Education Programs Conducted?

139 ☐ Yes 140 ☐ No 141 Describe Briefly: _____

PERSONNEL

Percent of budget allocated to salaries:

142 1971 (est.) _____ % 143 1970 _____ % 144 1969 _____ % 145 1965 _____ % 146 1960 _____ %

Periodic salary review?

147 ☐ Yes 148 ☐ No 149 If "Yes," how often? _____ (Months).

Formal retirement plan? 150 ☐ Yes 151 ☐ No

If "Yes," percent paid by: 152 Employer _____ % 153 Employee _____ %

Benefits Provided for Museum Employees

154 ☐ Life Insurance ..... 155 Paid by Who? _____
156 ☐ Health & Medical ..... 157 Paid by Who? _____
158 ☐ Other _____ ..... 159 Paid by Who? _____

160 Comments on Benefits: _____

(Continued on Page four)

PERSONNEL (Continued)

Number of paid staff: 161 Full-time _____, 162 Part-time _____.
163 Number of Volunteers: _____. 164 Describe function of volunteers: _____

Does the director or other chief executive of the museum have a written agreement of employment?
165 ☐ Yes 166 ☐ No If "Yes," please indicate below:
167 ☐ Formal Contract 169 ☐ Board Resolution
168 ☐ Letter of Agreement 170 ☐ Other.

171 Comments: _____

SALARY INFORMATION

Please indicate current salaries for the positions listed below most closely related to the categories in your museum (Please note that the answers to these questions, as well as the information provided throughout this Survey, will be used *only* for statistical purposes to help generate additional sources of funding for museums. The museum profession is in desperate need of accurate information about salary levels. The American Association of Museums hopes these answers will provide this information.)

(List highest, full-time salary paid in 1970):

172 Director . . . . . $_____
173 Deputy Dir. . . . . $_____
174 Asst. Dir. . . . . $_____
175 Bus. Officer . . . . . $_____
176 Accountant . . . . . $_____
177 Registrar. . . . . $_____
178 Secretary (Admin.). . . . . $_____
179 Librarian . . . . . $_____
180 Membership Dir. . . . . $_____
181 Pub. Rel. Dir. . . . . $_____
182 Fund Raising Dir. . . . . $_____
183 Publications Dir. . . . . $_____
184 Curator. . . . . $_____
185 Asst. Curator . . . . . $_____
186 Curatorial Aide. . . . . $_____
187 Curatorial Tech. . . . . $_____
188 Conservator. . . . . $_____
189 Preparator. . . . . $_____
190 Cur. of Educ. . . . . $_____

191 Exhibit Design . . . . . $_____
192 Artist . . . . . $_____
193 Superintendent . . . . . $_____
194 Bldg. Engineer . . . . . $_____
195 Janitor . . . . . $_____
196 Guard. . . . . $_____
197 Sales Shop . . . . . $_____
198 Secretary (Cur.) . . . . . $_____
199 Secretary (Memb.) . . . . . $_____
200 Cafeteria Dir. . . . . $_____
201 Other: _____ $_____
202 Other: _____ $_____
203 Other: _____ $_____
204 Other: _____ $_____
(Attach extra sheet if needed).

205 Comments: _____

Is your Museum incorporated under State law?
206 ☐ Yes 207 ☐ No
If "Yes,"
208 ☐ Non-profit 209 ☐ Profit
Tax-exempt by I.R.S.?
210 ☐ Yes 211 ☐ No
If "Yes," under section:
212 ☐ #509 213 ☐ #170 (b) (I) (A)
214 ☐ Other_____
Member of A.A.M.? 215 ☐ Yes 216 ☐ No

PLEASE DO NOT SIGN THIS QUESTIONNAIRE! Date: _____, 19__.

Return to:

1971 FINANCIAL SURVEY
AMERICAN ASSOCIATION OF MUSEUMS
2233 Wisconsin Avenue, N.W.
Washington, D.C. 20007

1973 Museum Salary and Financial Survey Questionnaire

(NOTE: Please answer this questionnaire if your museum has at least one full-time paid employee. This questionnaire should be answered by the Director or other Chief Executive of the museum. The purpose of this survey is to gather statistical information on museum income, expenditures and attendance to help generate more financial support from foundations, corporations, and governmental sources. These questions have been deliberately kept short so that answering them can be done quickly and at one sitting from readily available knowledge. *Data from the results of this Survey will be made available only in a manner which will protect the identity of any particular museum.* Please seal the completed questionnaire in the smaller enclosed envelope, and place it inside the larger envelope which has our return address. This will enable us to know that your museum has responded and is entitled to one free copy of the Survey results when published.

Kyran M. McGrath
Director, AAM)

AAM OFFICE USE ONLY

☐ Rec'd: _____, 197

☐ Tab'd: _____, 197

☐ KP: _____

☐ Verified: _____

☐ FTS
☐ NFTS
☐ INCOMP
☐ OD
☐ By: _____

Geographic Location of Museum

(To protect the identity of all museums, please indicate only the geographic region in which your museum is located.):

1. ☐ **New England** (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont)
2. ☐ **Northeast** (Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania)
3. ☐ **Midwest** (Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, Wisconsin)
4. ☐ **Mountain-Plains** (Colorado, Kansas, Montana, Nebraska, New Mexico, North Dakota, Oklahoma, South Dakota, Texas, Wyoming)
5. ☐ **West** (Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah, Washington)
6. ☐ **Southeast** (Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, Puerto Rico)
7. ☐ **Canada** (All Provinces)

General Information

Major museum interest(s):

8. ☐ Art
9. ☐ History
10. ☐ Science
11. ☐ Other: _____

Special type of museum (Aquarium, Children's, etc.):
12. ☐ _____

Year founded: 13. ☐ _____

Does your museum have a membership program?
14. ☐ YES 15. ☐ NO

If "YES," how many in the membership?
16. ☐ _____

Does your museum have subsidiary or satellite museums?
17. ☐ YES 18. ☐ NO

If "YES," how many? 19. ☐ _____

Is your museum a subsidiary or satellite to another museum?
20. ☐ YES 21. ☐ NO

In which type of population center is your museum located? (Check *one* box only)

22. ☐ Rural
23. ☐ Town under 25,000 population
24. ☐ City, population 25,000-100,000
25. ☐ City, population 100,001-250,000
26. ☐ City over 250,000 population
27. ☐ Suburban

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Governing Authority

Please check the box below which *most closely* describes the governing authority of your museum:

28. ☐ Federal
29. ☐ State/Province
30. ☐ Municipal
31. ☐ County
32. ☐ Public School District
33. ☐ College/University
34. ☐ Non-profit, Privately Supported
35. ☐ Profit-making Organization
36. ☐ Individual Operation
37. ☐ Religious or Denominational Group
38. ☐ Society
39. ☐ Other: _____

Financial Support

Please indicate your museum's total operating budget for *last* fiscal year: 40. ☐ $_____

Please show your museum's total operating budget for *current* fiscal year: 41. ☐ $_____

Please indicate when your fiscal year begins: 42. ☐ _____, and ends: 43. ☐ _____

Please indicate the following source(s) of *current* funding by *percentages:*

44. ☐ Government, total ..... _____%
Please show the following Government figures as a percentage of Item #44. They should add up to 100%:
45. ☐ Municipal/County _____%
46. ☐ State/Province _____%
47. ☐ Federal ..... _____%
48. ☐ Foundation ..... _____%
49. ☐ Endowment Income ..... _____%
50. ☐ Individual Gift ..... _____%
51. ☐ Corporate ..... _____%
52. ☐ Membership ..... _____%
53. ☐ Admissions ..... _____%
54. ☐ Sales Shop ..... _____%
55. ☐ Cafeteria ..... _____%
56. ☐ Other: _____ _____%

Total 100%

Financial Expenses

What percentage of the *current* operating budget goes to salaries? 57. ☐ _____%

Please indicate the following percentages of current budgeted expenditures:

58. ☐ Administration ..... _____%
59. ☐ Maintenance ..... _____%
60. ☐ Research ..... _____%
61. ☐ Conservation of Collections ..... _____%
62. ☐ Exhibitions ..... _____%
63. ☐ Acquisitions ..... _____%
64. ☐ Educational Programs ..... _____%
65. ☐ Other: _____ _____%

Total 100%

Last fiscal year's operating SURPLUS: 66. ☐ $_____, or DEFICIT: 67. ☐ $_____

68. ☐ Comments: _____

Admissions and Attendance

Does your museum charge admission fees? 69. ☐ YES 70. ☐ NO

If "YES," please indicate the current charges per person below:

71. ☐ Adult ..... $_____
72. ☐ Child ..... $_____
73. ☐ Student ..... $_____
74. ☐ Tour Group ..... $_____
75. ☐ Special Exhibition ..... $_____

Does your museum have free admission any days?

76. ☐ YES 77. ☐ NO

If "YES," on what day(s)? ☐ _____

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Please show total *income* from admissions last fiscal year: **78.** ☐ $_____

Please estimate the following as accurately as possible:

Total attendance for last fiscal year: **79.** ☐ _____, and previous year: **80.** ☐ _____

Are the above attendance figures based on actual count? **81.** ☐ YES **82.** ☐ NO

Please *estimate* the following attendance by percentage *as accurately as possible:*

83. ☐ Pre-school ..... _____%

84. ☐ Elementary (Grades 1-6) ..... _____%

85. ☐ Junior High (Grades 7 & 8) ..... _____%

86. ☐ High School (Grades 9-12) ..... _____%

87. ☐ College/University ..... _____%

88. ☐ Adult (25-45 years) ..... _____%

89. ☐ Adult (Over 45 years) ..... _____%

Total 100%

Educational Programs

90. ☐ If your museum cooperates with a college or university in a Museum Studies Program, please describe briefly, including the number of students enrolled: _____

91. ☐ If your museum conducts *formal* education programs for the general public, please describe briefly, including the number of participants: _____

92. ☐ If your museum conducts educational programs for its employees, please describe briefly: _____

Please indicate the sources of funding for these educational programs:

93. ☐ Museum Studies: _____

94. ☐ Formal Education: _____

95. ☐ Employee Education: _____

Employees, Benefits, and Salaries

Number of paid staff: **96:** ☐ Full-time (minimum 30 hrs./week): _____ **97.** ☐ Part-time: _____

Is there periodic salary review? **98.** ☐ YES **99.** ☐ NO

Is there a formal retirement plan sponsored by the employer? **100.** ☐ YES **101.** ☐ NO

If "YES," percent paid by employer: **102.** ☐ _____%; by employee: **103.** ☐ _____%

Employees, Benefits, and Salaries (Continued)

Benefits provided for museum employees (please check all applicable boxes):

104. ☐ Life Insurance ..... Paid by: _____
105. ☐ Health and Medical ..... Paid by: _____
106. ☐ Hospitalization ..... Paid by: _____
107. ☐ Other: _____ Paid by: _____
108. ☐ Comments on benefits: _____

109. ☐ Please check box if your museum is using the AAM Group Retirement Program, inaugurated in 1970.

If the AAM-sponsored insurance program, inaugurated in 1972, was advantageous, would you consider any of the following? (Please check applicable boxes)

110. ☐ Group Life
111. ☐ Executive Life
112. ☐ Hospital, Surgical, Major Medical
113. ☐ Hospital Indemnity
114. ☐ Long Term Salary Continuance
115. ☐ High Level Accidental Death and Dismemberment

Does your museum have a formal docent program? 116. ☐ YES 117. ☐ NO

If "YES," number of docents: 118. ☐ _____

119. ☐ Please describe briefly function(s) of docents: _____

Does your museum conduct or sponsor other volunteer activities?

120. ☐ YES 121. ☐ NO

If "YES," number of volunteers: 122. ☐ _____

123. ☐ Please describe briefly function(s) of volunteers: _____

Does the Director or other Chief Executive of the museum have a *written* agreement of employment?

124. ☐ YES 125. ☐ NO

If "YES," please indicate below the type of agreement:

126. ☐ Formal Contract 127. ☐ Letter of Agreement 128. ☐ Board Resolution
129. ☐ Other: _____
130. ☐ Comments: _____

Are any employees at your museum members of a union? 131. ☐ YES 132. ☐ NO

If "NO," have there been recently, or are there now, serious considerations of unionization by the museum's staff?

133. ☐ YES 134. ☐ NO
135. ☐ Comments: _____

Is your museum incorporated under State law? 136. ☐ YES 137. ☐ NO

If "YES," 138. ☐ Non-profit 139. ☐ Profit

Is your institution tax-exempt by the U.S. Internal Revenue Service? 140. ☐ YES 141. ☐ NO

If "YES," under what Section(s)? (Please check applicable box(es) below)

142. ☐ #501(c)(3)
143. ☐ #170 (b)(1)(A) (Public Supported)
144. ☐ #509 (a)(2) (Public Charity)
145. ☐ Other: _____

If tax-exempt, is your institution considered to be a "Private Operating Foundation" by the IRS?

146. ☐ YES 147. ☐ NO

Employees, Benefits, and Salaries (Continued)

Please indicate current salaries for the positions listed below which are most closely related to the categories at your museum. *(Please note that the answers to these questions, as well as the information provided throughout this Survey questionnaire, will be used only for statistical purposes.* The AAM will take every precaution to assure that specific salaries cannot be attributed to any specific museum or individual. The museum profession is in great need of accurate and reliable information about salary levels. The American Association of Museums needs your help in making this information as accurate as possible.)

Please list the **Highest, Full-time** (minimum of 30 hours per week) **Salary** being paid at present:

149. ☐ Director/Chief Executive ..... $_____
149. ☐ Deputy Director ..... $_____
150. ☐ Assistant Director ..... $_____
151. ☐ Business Officer ..... $_____
152. ☐ Curator ..... $_____
153. ☐ Assistant Curator ..... $_____
154. ☐ Education Director ..... $_____
155. ☐ Registrar ..... $_____
156. ☐ Secretary (Administrative) ..... $_____
157. ☐ Librarian ..... $_____
158. ☐ Membership Director ..... $_____
159. ☐ Public Relations Director ..... $_____
160. ☐ Fund Raising Director ..... $_____
161. ☐ Publications Director ..... $_____
162. ☐ Accountant ..... $_____
163. ☐ Curatorial Aide ..... $_____
164. ☐ Curatorial Technician ..... $_____
165. ☐ Conservator ..... $_____
166. ☐ Preparator ..... $_____

167. ☐ Exhibit Designer ..... $_____
168. ☐ Artist ..... $_____
169. ☐ Sales Shop Manager ..... $_____
170. ☐ Secretary (Curatorial) ..... $_____
171. ☐ Secretary (Membership) ..... $_____
172. ☐ Cafeteria Manager ..... $_____
173. ☐ Superintendent ..... $_____
174. ☐ Building Engineer ..... $_____
175. ☐ Janitor ..... $_____
176. ☐ Guard ..... $_____
177. ☐ Other: _____ $_____
178. ☐ Other: _____ $_____
179. ☐ Other: _____ $_____
180. ☐ Other: _____ $_____
181. ☐ Other: _____ $_____
182. ☐ Other: _____ $_____

☐ Attach extra sheet(s) if necessary

183. ☐ Check box if free housing is provided for the Director/Chief Executive.
184. ☐ Check box if free housing is provided for other museum staff. Please specify: _____

185. ☐ Comments on salaries: _____

How long has your museum been an institutional member of the AAM? **186.** ☐ _____ years.

Approximately how many of your staff are individual members of the AAM? **187.** ☐ _____

Has your institution been Accredited by the Accreditation Commission of the AAM?

188. ☐ YES **189.** ☐ NO

If "NO," has your museum applied for Accreditation?

190. ☐ YES **191.** ☐ NO

If "NO," do you intend to have your museum apply for Accreditation?

192. ☐ YES **193.** ☐ NO

194. ☐ Comments: _____

Please do not sign or otherwise identify yourself or your museum on this questionnaire!

If you wish to pre-order additional copies of the 1973 *Salary and Financial Survey*, please put the appropriate form in the larger envelope, but *not* the smaller envelope.

Kyran M. McGrath
Director, AAM

20. Project in the Arts, Council on Foundations

The National Endowment for the Arts and a number of private foundations commissioned the Council on Foundations to undertake a semi-annual financial survey of the arts. Begun in the spring of 1975, the objective of the surveys was to determine how these organizations have been affected by the combined forces of inflation and the recession over the last two years. The surveys' findings will provide information and advice to grant makers. The following areas are discussed for each of these art forms, dance, expansion arts, folk arts, museums, opera, orchestras, public media--public television & regional film centers, summer festivals, theaters, united arts funds: expenditures, cutbacks/additions, earned income, unearned income, capital needs (only in Survey III). General conclusions are drawn for the arts as a whole and for each specific art form.

I. Items Covered

A. Input-Output Factors

Artists - the questionnaire for Survey I requests information on the number of paid, full-time and paid part-time employees and volunteers but these figures are not reproduced in the reports.

Facilities - groups were asked whether they own or rent and if renting whether fee is market price, nominal or free.

Exhibitions, Performances and Productions - museums were asked if the number of exhibitions and the amount of exhibition space had increased or decreased over the study period. Performing Arts groups responded to production and performance questions such as an increase/decrease in the number of productions, performances and length of season over the last three years. No actual figures were given for any of these "opinion" responses.

B. Return to Inputs

Except for stating that rising personnel expenses were the highest cost to all organizations, no data were requested detailing salaries, profits or other financial information relating to this topic.

C. Characteristics of Establishments in Group

Organizations were selected for inclusion in the study due to their geographic location, budget size and art form. A goal of the "Project in the Arts" was to survey a cross section of arts groups which were representative of the universe.

D. Demand-Audience

Attendance - according to all three reports, attendance is rising for all organizations questioned. While the questionnaire for Survey I asked for total attendance figures, these were not reproduced in the written report.

Consumer Expenditures - ticket income is reported as a separate item (but included with subscriptions and fees) in Survey I under earned income. Surveys II and III only request a total figure for earned income thus ticket income is not discussed as separate from earned income except in an opinion question asking which of the following earned income areas...have increased or decreased in the past year.

Ticket prices - are not reported in detail but all three surveys report that ticket prices have increased annually.

Contributions - discovering the status of contributions was one of the main objectives of these reports. Unearned income receives the most detail of any category in Survey I and II's questionnaires . Separate lines are provided for: 1) contributions from individuals, corporations and foundations, 2) funds from federal government, 3) funds from state and local government and 4) investment income. Survey III, however, only asks for a total of unearned income. None of the surveys report this requested information in any detail. (see E. Financial, for further discussion).

All three surveys ask opinion questions relating to increased or decreased unearned income and all three surveys reported that unearned income rose over the study's five-year analysis period. Generally, foundation support is stable, private contributions are increasing and corporate support remains difficult to obtain except for public television and united arts fundraising committees.

E. Financial

The following financial information is reproduced in Surveys II and III for dance groups, museums, operas, orchestras, regional film centers, summer festivals and theaters.

	1972	1973	1974	1975	1976	% Change (Survey III) 1972-75	% change (Survey III) 1975-76
Total Expenses							
Earned Income							
Earned Income Gap							
Unearned Income							
Surplus (Deficit)							

For a discussion of unearned income see D. above.[1] Earned income is noted as increased throughout all three reports due to an increase in attendance and ticket prices. Opinion questions are asked regarding increases or decreases in fees, non-performance income, ticket sales and subscriptions.

1974, 1975 and 1976 "budgets" (no definition of budget is offered) are printed for expansion arts groups in Surveys II and III.[2] "Budget" figures are assumed to be total operating budget.

No detailing of any financial information is given for folk arts organizations or for public television stations. The following data are reproduced in Surveys II and III for united arts funds: 1975 funds received; 1976 funds received or pledged; Goal of Campaign, Campaign Completed (Yes or No).

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Characteristics of Data

A. Time Series

For the most part organizations have reported information dating back to 1972. The Project in the Arts has conducted semi-annual surveys (three to date) of arts organizations since the spring of 1975.

B. Sampling Characteristics

The Project in the Arts has conducted three surveys of art institutions in the United States. The sample number of institutions surveyed for the first two reports was 76 with this number increasing to 90 for the third report. The third survey included all 76 of those reached during the two previous surveys as well as 14 additional organizations. Areas of the arts covered by the surveys include: dance, expansion arts, folk arts, museums, music --opera and orchestras, public media--cultural programming on public television and regional film centers (university film centers and museum centers), summer festivals, theaters and United Arts Funds.

Between four and eight organizations are surveyed under each category in Surveys I and II and between four and sixteen organizations are surveyed under each

[1] Only public television stations were asked for a dollar breakdown of unearned income sources for 1973 and 1974 among corporations, foundations, NEA, NEH, general membership funds and other in Survey I's questionnaire.

[2] There is a marked difference between the 1975 budgets reported in Survey II and Survey III. For example, one organization reported its 1975 arts budget as $130,000 in Survey II, but only reported a $55,000 budget in Survey III.

category in Survey III. These 76 or 90 arts organizations are by no means the universe. They were selectively chosen, however, due to their geographic distribution, budget size and art form as representative of the universe.

The response rate is high for the most part between 85 and 90% of the organizations surveyed responded with financial as well as opinion data.

The organizations chosen for inclusion in the surveys were selected with the advice of NEA and a number of foundations active in support of the arts.

C. Questionnaires

The organizations were given financial questionnaires to complete. The Council on Foundation staff followed up the mailing with detailed telephone interviews covering such additional topics as expenditure trends, changing support patterns and the short-range (1975-77) outlook. It is not known how the questionnaires were designed, what the instructions for their completion were and what the covering letter contained.

Only the financial questionnaires for Survey I made any attempt at detailing income and expenses. Five types of financial questionnaires were distributed for the initial survey: 1) to performing arts groups, 2) museums, 3) public television stations, 4) regional film centers, and 5) performing arts centers-festivals. United arts funds were not asked to fill out financial questionnaires. (Copies of these questionnaires as well as copies of Survey II and III's are attached).

Although Survey I's questionnaire (1972-75) requests more information than the two latter surveys, it is far from ideal. Under expenditures it is requesting information in only two categories -- personnel and non-salary while income is only sought as ticket sales/subscriptions/admissions and other. Performing arts centers are asked somewhat more detailed income information (from resident organizations, from renting to non-resident organizations and from concessions) than the other organizations surveyed due to the multi-purposes of these centers.

Survey II's financial questionnaire (1975 and 1976) summarized and reduced Survey I's-only reporting unearned income in the same manner as the previous questionnaire. Survey III's questionnaire (1972-76) further reduces Survey II's to the point that only total expenditures, earned income, unearned income and surplus/deficit are requested from respondants. Only Survey I's questionnaire asks information such as the number of employees, volunteers and attendance.

The Project's director, Stephen Benedict, found that the detailed financial information requested on "Questionnaire 1" caused problems for many responding groups. The data received was often inaccurate, many organizations failed to respond to specific questions thus making analysis difficult. Benedict felt that the Project's purpose is that of a fast, up to date temperature reading and detailed financial information is not necessary.

D. Data Dissemination

General conclusions from each of the survey reports was published in Foundation News, a magazine distributed to most foundations and private, as well as public, grant-making sources. The results of Survey I were reported in a three-page general conclusion summary, but the results of Surveys II and III were published in detailed report form by the Council on Foundations. Copies of these reports are available from the Council. In addition, results of each survey were presented at meetings of the National Council on the Arts in Washington.

Arts information newsletters such as Arts Management and the Washington International Arts Letter noted the results of the surveys, but the daily press did not feature any articles pertaining to the reports. A letter to the editor did appear in a recent issue of the New York Times. Responding to a Times editorial, Stephen Benedict, the director of the Project in the Arts, noted a number of the surveys' findings.

The questionnaires were provided without any hesitation on the Council's part and Benedict would make his files available to researchers but none have so requested.

E. Data Utilization

The purpose of the Project in the Arts studies was to establish and provide financial information to grant makers on how arts organizations have been affected by the present economic conditions of inflation and the recession. It is therefore hoped that all funding sources received copies of these reports and will employ them when making policy decisions.

F. Duplication with Other Sources

There is some duplication of material in these surveys with other economic data studies on the arts, i.e., the Ford Study (up-dated material), Museums USA (if it is updated), NEA Program files, foundation files, service organization studies. Most economic data studies on the arts however do not include expansion and folk arts organizations, public television stations, summer festivals and united fund raising groups. Inclusion of these organizations is unique to the Project in the Arts. Furthermore, these surveys have been conducted semi-annually rather than one-time and do not involve extensive computer time or costly in-person interviews. These surveys have become a quick, not overly expensive, means of spot checking on the economic condition of the arts over relatively short periods of time.

G. Procedures in Collection

Questionnaires are mailed to participating organizations for completion. The mailing is followed up by telephone interviews. It is not known how the results are tabulated nor is it known how the collected materials are stored.

H. Costs of Collection, Tabulation, Storage, Dissemination

$2,500 in staff time and non-personnel costs plus $1,000 for Stephen Benedict. (Costs for each report.)

I. Outstanding Problems

One problem is the summarized financial information in the reports. Since the financial questionnaires do not go into any great detail, there seems no reason why all the information requested on the questionnaires can't be reproduced in the final reports. Output and demand factors are not requested in any detail to permit policy decision making. There is also an obvious problem with the "budget" definition for expansion arts groups.

It should be noted that most art data users interviewed for our NEA project found Benedict's to be highly useful and of top quality.

FINANCIAL QUESTIONNAIRE

Survey I 2-A-197

Fiscal date _____ fiscal year ending before December 31

	1972	1973	1974	1975(est.)
EXPENDITURES				
1. Personnel:				
2. Non-salary:				
3. Total Expenditures:				
EARNED INCOME				
1. ticket sales, subscriptions, fees				
2. Other				
3. Total Earned Income				
EARNINGS GAP (Total Expenditures less total earned income)				
UNEARNED INCOME				
1. contributions from individuals, corporations, and foundations				
2. funds from federal government				
3. funds from state and local government				
4. Investment income: total				
amount restricted				
5. Total Unearned Income				
TOTAL INCOME (Earned plus unearned income)				
CURRENT SURPLUS/(DEFICIT) (Total Expenditures less total income)				
PRINCIPLE TRANSFERRED TO COVER DEFICIT				
SURPLUS/(DEFICIT) CARRIED FORWARD FROM PRIOR YEARS				
GROSS SURPLUS/(DEFICIT)				
General Questions				
Number of paid workforce - full-time				
part-time				
Number of volunteers				
Attendance - total				
% paid				
% outside home community				
est. attendance for free performances				

Supplemental Questionnaire: Performing Arts

1) Which types of expenditures have increased most rapidly as a result of inflation?

   1) Artistic personnel
   2) Non-artistic personnel
   3) Facilities rental and/or maintenance
   4) Operating/overhead
   5) Program-related expenditures (materials)
   6) Touring
   7) Other (please specify)

2) Have you found it necessary to borrow money to meet operating costs?
   Has the amount borrowed increased over the last three years? _____.
   By how much?
   Has the duration of loans increased over the last three years? _____.
   By how much?
   What interest are you paying at the present time?
   Has this increased over the last three years? By how much?

3) Facilities: Do you
   1) Own?
   2) Rent at market price?
   3) Pay nominal rent?
   4) Use rent free?

4) Have you changed the number of productions in the last three years?
      1) Increase
      2) Decrease
      3) No change
      4) By how much?
   Have you changed the number of performances in the last three years?
      1) Increase
      2) Decrease
      3) No change
      4) By how much?
   Have you changed the length of season in the last three years?
      1) Increase
      2) Decrease
      3) No change
      4) By how much?

5) Which types of earned income have increased (use ✓) or decreased (X) in the last three years?
      1) Subscriptions
      2) Individual ticket sales
      3) Fees
      4) Non performance income
      5) Other (please specify)

Supplemental Questionnaire: Performing Arts

6) Which types of private support have increased (use ✓) or decreased (X) in the last three years?

1) Individual contributions
2) Corporate support
3) Foundation grants
4) Other (please specify)

Does change result from more (less) contributors or higher (lower) contributions?

7) Have you increased admission fees in last three years? _____. By how much?
Have you increased contract fees in last three years? _____. By how much?

8) Do you have an accumulated deficit? _____. How much? _____. For how many years? _____.

9) Do you have an endowment? _____.
Have you found it necessary to use the principle to pay operating expenses?
How much?

1972 _____
1973 _____
1974 _____
1975 _____

Have earnings increased or decreased in last three years? By how much?

Museums

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FINANCIAL QUESTIONNAIRE : Survey I

Fiscal date _____ fiscal year ending before December 31

	1972	1973	1974	1975(est.)
EXPENDITURES				
1. Personnel:				
2. Non-salary:				
3. Total Expenditures:				
EARNED INCOME				
1. admissions and memberships				
2. auxiliary activities (net after expenses)				
3. total unearned income				
EARNINGS GAP (Total Expenditures less total earned income)				
UNEARNED INCOME				
1. total contributions from individuals, corporations, foundations				
contributions transferred to operating fund				
contributions transferred to special funds				
2. funds from federal government				
3. funds from state government				
4. funds from local government				
5. Investment income: total				
amount restricted				
amount unrestricted & transferred to operating fund				
6. Total unearned income				
TOTAL INCOME (Earned plus unearned income)				
CURRENT SURPLUS/(DEFICIT) (Total Expenditures less total income)				
PRINCIPLE TRANSFERRED TO COVER DEFICIT				
SURPLUS/(DEFICIT) CARRIED FORWARD FROM PRIOR YEARS				
GROSS SURPLUS/(DEFICIT)				
General Questions				
Number of paid workforce - full-time				
part-time				
Number of volunteers				
Attendance - total				
% paid				
% outside home community				
est. attendance for free performances				

Supplemental Questionnaire: Museums

1) Which types of expenditures have increased most rapidly as a result of inflation?

   1) Curatorial personnel
   2) Education personnel
   3) Facilities rental and/or maintenance and security
   4) Operations/overhead
   5) Exhibition expenditures (materials)
   6) Other (please specify)

2) Have you found it necessary to borrow money to meet operating costs?
   Has the amount borrowed increased over the last three years? _____.
   By how much?
   Has the duration of loans increased over the last three years? _____.
   By how much?
   What interest are you paying at the present time?
   Has this increased over last three years? By how much?

3) Facilities: Do you
   1) Own?
   2) Rent at market price?
   3) Pay nominal rent?
   4) Use rent free?

4) Have you changed the number of hours per week that you are open in the last three years?
   1) Increase
   2) Decrease
   3) No change
   4) By how much?

   Have you changed the amount of exhibition space open to the public in the last three years?
   1) Increase
   2) Decrease
   3) No change
   4) By how much?

   Have you changed the number of special exhibitions in the last three years?
   1) Increase
   2) Decrease
   3) No change
   4) By how much?

Supplemental Questionnaire: Museums

5) Which of the following types of earned income have increased (use ✓) or decreased (use X) in the last three years? By how much?
   1) Memberships
   2) Admissions
   3) Publications
   4) Other (please specify)

6) Which types of unearned income have increased (use ✓) or decreased (use X) in the last three years?
   1) Individual contributions
   2) Corporate support
   3) Foundation grants
   4) Other (please specify

   Does change result from more (less) contributors or higher (lower) contributions?

7) Do you have a voluntary admissions charge? _____.
   Do you have a required admissions charge? _____.
   Do you have a charge for special exhibitions? _____.
   During the last three years have charges
   1) Increased
   2) Decreased
   3) No change
   4) By how much?

8) Do you have an accumulated deficit? _____. How much? _____. For how many years? _____.

9) Do you have an endowment? _____.
   What has been the income from your endowment for
   1970/72 _____
   1970/73 _____
   1970/74 _____

   Approximately what percentage of your endowment is restricted? _____.

   Have you found it necessary to invade the principle to pay operating expenses? _____.
   How much?
   1972 _____
   1973 _____
   1974 _____
   (estimate) 1975 _____

PUBLIC TV QUESTIONNAIRE

1) What are your cultural programming expenditures?

	personnel	non-personnel	total
1972			
1973			
1974			
(est.) 1975			

2) What percentage of total expenditures?

	personnel	non-personnel	total
1972			
1973			
1974			
(est.) 1975			

3) How many cultural programs did you produce (specify number and percentage of total programs)?

	# cultural	% total
1972		
1973		
1974		
(est.) 1975		

4) How many cultural programs did you present (specify number and percentage of total programs)?

	# cultural	% total
1972		
1973		
1974		
(est.) 1975		

5) Is the station cooperative materially affecting quality and quantity of cultural programming you present?

6) What were the sources of funds used for cultural programs?

	1973	1974	(est.) 1975
grants from corporations			
grants from foundations			
National Endowment for the Arts			
National Endowment for the Humanities			
general membership funds			
other (specify)			

7) How much has the station raised through general membership drives?

	$ goal	$ amount raised	# contributors
1972			
1973			
1974			
(est.) 1975			

Public TV Questionnaire
Page 2

8) How many employees do you have?
   full-time
   part-time
   volunteers

9) What priority does the station give to cultural programs?

10) Do you have estimates of audience for cultural programs?
   1972
   1973
   1974
   1975

FINANCIAL QUESTIONNAIRE : Survey I

Fiscal date _____	fiscal year ending before December 31 1972	1973	1974	1975 (est.)
EXPENDITURES				
1. Personnel:				
2. Non-salary:				
3. Total Expenditures:				
EARNED INCOME				
1. ticket sales, subscriptions, film rental fees				
2. Other				
3. Total Earned Income				
EARNINGS GAP (Total Expenditures less total earned income)				
UNEARNED INCOME				
1. contributions from individuals, corporations, and foundations				
2. funds from federal government				
3. funds from state and local government				
4. Investment income				
5. funds from sponsor (museum or university)				
6. Total Unearned Income				
TOTAL INCOME (Earned plus unearned income)				
CURRENT SURPLUS/(DEFICIT) (Total Expenditures less total income)				
PRINCIPLE TRANSFERRED TO COVER DEFICIT				
SURPLUS/(DEFICIT) CARRIED FORWARD FROM PRIOR YEARS				
GROSS SURPLUS/(DEFICIT)				
General Questions				
Number of paid workforce - full-time				
part-time				
Number of volunteers				
Attendance - total				
% paid				
est. attendance for free performances				

Supplemental Questionnaire: film centers

1) Which types of expenditures have increased most rapidly as a result of inflation?

   1) Personnel
   2) Equipment costs/rental
   3) Facilities rental and/or maintenance
   4) Operating/overhead
   5) Program-related expenditures (materials)
   6) Publications
   7) Other (please specify)
   8) In what areas have you cut expenditures?

2) Have you found it necessary to borrow money to meet operating costs?
   Has the amount borrowed increased over the last three years? _____.
   By how much?
   Has the duration of loans increased over the last three years? _____.
   By how much?
   What interest are you paying at the present time?
   Has this increased over the last three years? By how much?

3) What is your arrangement with your funding/sponsoring agency?
   How has policy and/or funding changed in the last three years?

4) Facilities: Do you
   1) Own?
   2) Rent at market price?
   3) Pay nominal rent?
   4) Use rent free?

5) Have you changed the number of films shown in the last three years?
      1) Increase
      2) Decrease
      3) No change
      4) By how much?

   Have you changed the number of showings per week in the last three years?
      1) Increase
      2) Decrease
      3) No change
      4) By how much?

6) Which types of earned income have increased (use ✓) or decreased (X) in the last three years?
      1) Subscriptions
      2) Individual ticket sales
      3) Fees
      4) Other (please specify)

Supplemental Questionnaire: film centers

7) Which types of private support have increased (use ✓) or decreased (X) in the last three years?

1) Individual contributions
2) Corporate support
3) Foundation grants
4) Other (please specify)

Does change result from more (less) contributors or higher (lower) contributions?

8) Have you increased admission fees in last three years? _____. By how much?
Has this affected attendance?
Have you increased rental fees in last three years? _____. By how much?

9) Do you have an accumulated deficit? _____. How much? _____. For how many years? _____.

10) Do you have an endowment? _____.
Have you found it necessary to use the principle to pay operating expenses?
How much?

1972 _____
1973 _____
1974 _____
1975 _____

Have earnings increased or decreased in the last three years? By how much?

FINANCIAL QUESTIONNAIRE : Survey I

Fiscal date _____ fiscal year ending before December 31

	1972	1973	1974	1975(est.)
EXPENDITURES				
1. Personnel:				
2. Non-salary:				
3. Total Expenditures:				
EARNED INCOME				
1. income from resident organizations				
2. income from renting to non-resident organizations or own presentations				
3. income from restaurants, garages, etc.				
4. Other (please specify)				
5. Total Earned Income				
EARNINGS GAP (Total Expenditures less total earned income)				
UNEARNED INCOME				
1. contributions from individuals, corporations, and foundations				
2. funds from federal government				
3. funds from state and local government				
4. Investment income: total				
amount restricted				
5. Total Unearned Income				
TOTAL INCOME (Earned plus unearned income)				
CURRENT SURPLUS/(DEFICIT) (Total Expenditures less total income)				
PRINCIPLE TRANSFERRED TO COVER DEFICIT				
SURPLUS/(DEFICIT) CARRIED FORWARD FROM PRIOR YEARS				
GROSS SURPLUS/(DEFICIT)				
General Questions				
Number of paid workforce - full-time				
part-time				
Number of volunteers				
Attendance - total				
% paid				
% outside home community				
est. attendance for free performances				

Supplemental Questionnaire: Performing Arts Centers - Festivals

1) How many member organizations?
   Who are they?
   Do they pay rent? Share overhead?

2) How many facilities? Describe.
   What percentage of time used by members?

3) What services do you provide to members?
   fund raising
   maintenance
   security

4) Which types of expenditures have increased most rapidly as a result of inflation?
   1) Personnel
   2) Maintenance & security
   3) Operating/overhead
   5) Program presentation
   6) Other (please specify)

   What have you done to cut back on expenses?

5) Have you found it necessary to borrow money to meet operating costs?
   Has the amount borrowed increased over the last three years? _____.
   By how much?
   Has the duration of loans increased over the last three years? _____.
   By how much?
   What interest are you paying at the present time?
   Has this increased over the last three years? By how much?

6) Facilities: Do you
   1) Own?
   2) Lease at market price?
   3) Lease at nominal rent?
   4) Use rent free?

7) Does center present own programs (exclude residential groups)?

8) Have you changed the number of such programs presented in the last three years?
   1) Increase
   2) Decrease
   3) No change
   4) By how much?

   Do you make a profit, break even, or lose money on these programs?

9) Do you have special education programs? Special discount ticket programs?
   Over the last three years have these programs
   1) increased
   2) decreased
   3) no change
   4) by how much?

Supplemental Questionnaire: Performing Arts Centers - Festivals

10) Which types of private support have increased (use ✓) or decreased (X) in the last three years?
   1) Individual contributions
   2) Corporate support
   3) Foundation grants
   4) Other (please specify)

   Does change result from more (less) contributors or higher (lower) contributions?

11) Have you increased rental fees to member organizations in the last three years? _____. By how much?
   Have you increased rental fees to outside organizations in the last three years? _____. By how much?
   Have you increased admission fees in the last three years? _____. By how much?

12) Do you have an accumulated deficit? _____. How much? _____. For how many years? _____.

13) Do you have an endowment? _____.
   Have you found it necessary to use the principle to pay operating expenses? How much?
   1972 _____
   1973 _____
   1974 _____
   1975 _____
   Have earnings increased or decreased in the last three years? By how much?

	1975	1976 budgeted		
Expenditures				
Earned Income				
Earned Income Gap				
Unearned Income: 1. contributions from individuals, corps., & fdns.				
2. Funds from federal government				
3. Funds from state & local government				
4. Investment Income				
5. Total - unearned				
Surplus (Deficit)				

Dropped Programs and curtailed activity (approximate gross expenditure) _____

Description:

Programs Added (approximate gross expenditure) _____

Description:

Other Programs or activity not being undertaken due to lack of adequate funding (approximate gross expenditure) _____

Description:

Has (or will) earned income increased or decreased?

fees?

subscriptions?

individual ticket sales?

*Has private support increased or decreased?

individual contributions

corporate support

foundation support

Will admission fees rise this year (75-76)?

By how much?

Has attendance increased in 74-75 over 73-74?

By how much?

In what ways, other than program cuts, are you coping with problems of inflation and recession?

*Has public support increased or decreased?

Municipal?

State?

Federal?

	1972*	1973*	1974*	1975*	1976* (est.)
Total Expenditures					
Earned Income (ticket sales, admission, concessions, subscription and membership income)					
Unearned Income (contributions from all sources, including federal, state, county, and municipal grants or fees and investment income)					
Surplus (Deficit)					

*For fiscal year ending within this calendar year.

Survey III 2-A-213

QUESTIONNAIRE (April '76)

Have expenses increased as you anticipated or at a greater (lesser) rate? Which areas of expenditure increased most rapidly -- personnel, materials, printing, facilities overhead, other?

Did you initiate any unanticipated program cutbacks -- or did you add programs? Describe.

Earned income - increase/decrease?

individual sales

subscription/membership

sales or other related income

Public support - increase/decrease?

municipal

state

federal

Private support - increase/decrease?

individual contributions

corporate

foundation

Attendance in 1975-76 compared with 1974-75 - up/down or stable?

Next year:

Do you plan increased price of admission/tickets? If so, by how much?

Changes in number of productions, programs or exhibitions?

Changes in character or kind of productions or exhibitions?

Any changes in hours of public access or number of performances?

Are there other things you are doing to cope with rising costs?

What % of operating budget goes to maintenance of facility?

What is your estimate of your critical capital needs -- new construction, renovation, repair, equipment? Do you expect to meet these with local funds? Approximate magnitude of those you are unable to meet?

21. Internal Revenue Service Form 990 Tax Returns

I. Items Covered

A. Input-output factors
None

B. Return to inputs
Organizations with gross receipts of more than $10,000 report:

1. Compensation of officers, directors, trustees (with attached schedule)
2. Other salaries and wages
3. Pension plans and employee benefit programs
4. Interest
5. Rent
6. Depreciation

All of these are divided between three categories:

a) attributable to gross income
b) attributable to contributions, gifts, etc.
c) tax exempt purposes

C. Characteristics of Establishments in Group:
Each organization selects three activity code numbers, from a long list provided by IRS, which best describe its "purposes, activities, operations, or type of organization". The ones relevant to the arts are:

Cultural, Historical, or Other Educational Activities

060 Museum, zoo
? 061 Library
062 Historical site, records or reenactment
063 Monument
? 064 Commemorative event
? 065 Fair
088 Community theatrical group
089 Singing society or group
090 Cultural performances
091 Art exhibit
? 092 Library activities
? 093 Cultural exchanges with foreign countries
? 094 Geneological activities
119 Other cultural or historical activities

Other Headings

561 Gifts or grants to individuals
904 Government instrumentality or agency
914 Achievement prizes or awards
922 Endowment fund or financial services

D. Demand - Audience

1, 2, and 3 - nothing

4. Contributions: - See financial (E)

E. Financial

The amount of information available depends on characteristics of the organization. (All definitions of terms are contained on IRS instruction forms.)

1. If Gross Receipts are ≤ $10,000 but more than $5,000, the following items are reported:

Part I **All Organizations Complete Part I** *If line 8 is $10,000 or less, complete only Part I. Do not complete Part II.*

Receipts (Revenues)	1 Gross sales and receipts from all sources, other than shown on lines 5 and 6		
	2 Cost of goods sold		
	3 Cost or other basis and sales expenses of assets sold		
	4 Gross income (line 1 less sum of lines 2 and 3)		
	5 Gross dues and assessments from members and affiliates		
	6 Gross contributions, gifts, grants and similar amounts received (see instructions)		
	7 Total (add lines 4, 5 and 6)		
	8 Gross receipts for filing requirements tests (add lines 1, 5 and 6)		
Expenses and Disbursements	9 Expenses attributable to gross income		
	10 Expenses attributable to amount on line 6		
	11 Disbursements for purposes for which exempt		
	12 Excess of receipts over expenses and disbursements (line 7 less sum of lines 9, 10, and 11) Increase or (Decrease) in net worth (see instructions)		
		Beginning of year	End of year
Assets and Liabilities	13 Total assets		
	14 Total liabilities		
	15 Net worth		

2. If Gross Receipts are more than $10,000, the information duplicated on the attached 990 Part II is reported.

3. If the organization meets the following requirements, the information on the attached Schedule 990, Part V is reported (in addition to information from either 1 or 2 above).

a) An organization operated for the benefit of a college or university owned or operated by governmental unit.

Form 990 (1975) **Part II** **Organizations with Gross Receipts of More Than $10,000—Complete Part II**

Receipts from Other Sources (line 1, Part I)

1 Gross sales or receipts from all business activities (state nature). (Attach a statement explaining how each business activity not reported on Form 990-T contributed importantly to your exempt purpose. See instruction J.)	
2 Interest	
3 Dividends	
4 Gross rents	
5 Gross royalties	
6 Gross amount received from sale of assets, excluding inventory items (attach schedule)	
7 Other income (attach schedule—do not include contributions, gifts, grants, etc.)	
8 Total gross sales and receipts from other sources. Enter here and on line 1, page 1	

Expenses and Disbursements (lines 9, 10, and 11, Part I)	(A) Attributable to gross income	(B) Attributable to cont's, gifts, etc., rec'd	(C) For exempt purposes
9 Contributions, gifts, grants, and similar amounts paid (attach schedule—see instructions)			
10 Disbursements to or for members (attach schedule—see instructions)			
11 Compensation of officers, directors, and trustees (attach schedule—see instructions)			
12 Other salaries and wages			
13 (a) Pension plans (see instructions). (Enter number of plans ▶.....)			
(b) Employee benefit programs (see instructions)			
14 Interest			
15 Taxes			
16 Rent			
17 Depreciation (and depletion) (attach schedule—see instructions)			
18 Direct fees paid for raising contributions, gifts, grants, etc.			
19 Other (attach schedule)			
20 Totals. Enter here and on lines 9, 10 and 11, page 1			

Balance Sheets		Beginning of Taxable Year		End of Taxable Year	
		(A) Amount	(B) Total	(C) Amount	(D) Total
Assets	21 Cash: (a) Savings and interest-bearing accounts				
	(b) Other				
	22 Accounts receivable net				
	23 Notes receivable net (attach schedule)				
	24 Inventories				
	25 Gov't obligations: (a) U.S. and instrumentalities				
	(b) State, subdivisions thereof, etc.				
	26 Investments in nongovernmental bonds, etc. (attach schedule)				
	27 Investments in corporate stocks (attach schedule)				
	28 Mortgage loans (number of loans ____)				
	29 Other investments (attach schedule)				
	30 Depreciable (depletable) assets (attach schedule)				
	(a) Less accumulated depreciation (depletion)				
	31 Land				
	32 Other assets (attach schedule)				
	33 Total assets (enter here and on line 13, Part I)				
Liabilities	34 Accounts payable				
	35 Contributions, gifts, grants, etc., payable				
	36 (a) Bonds and notes payable (attach schedule)				
	(b) Mortgages payable				
	37 Other liabilities (attach schedule)				
	38 Total liabilities (enter here and on line 14, Part I)				
Net Worth	39 Capital stock or principal fund balance				
	40 Paid-in or capital surplus				
	41 Retained earnings or income fund balance				
	42 Total net worth (enter here and on line 15, Part I)				
	43 Total Liabilities and Net Worth				

Foreign organizations—Enter book value $..... and fair market value $..... of assets held within the United States for investment.

U.S. GOVERNMENT PRINTING OFFICE: 1975—O-627787-1

Part V **Reason for Non-Private Foundation Status (See instructions for definitions)**—*Continued*

Calendar year (or fiscal year beginning in) ▶	(a) 1974	(b) 1973	(c) 1972	(d) 1971	(e) Total
11 Gifts, grants and contributions received. (Do not include unusual grants. See line 24, page 4)					
12 Membership fees received					
13 Gross receipts from admissions, sales of merchandise, performance of services, or furnishing of facilities in any activity which is not an unrelated business within the meaning of section 513					
14 Gross income from interest, dividends, rents, royalties, and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975					
15 Net income from unrelated business activities					
16 Tax revenues levied for your benefit and either paid to you or expended on your behalf					
17 The value of services or facilities furnished by a governmental unit to you without charge (do not include the value of services or facilities generally furnished to the public without charge)					
18 Other income (do not include gain or (loss) from sale of capital assets)—attach schedule					
19 Total of lines 11 through 18					
20 Line 19 less line 13					
21 Enter 1% of line 19					

22 Organizations described in blocks 6 or 7, page 2:

(a) Enter 2% of amount in column (e), line 20 . . . . . .

(b) Attach a list showing the name of and amount contributed by each person (other than a governmental unit or "publicly supported" organization) whose total gifts for the above four-year period exceeded the amount shown in (a) above. Enter the sum of all excess amounts here . . . . . .

b) An organization that normally receives a substantial part of its support from a governmental unit or from the general public.

c) An organization that normally receives
   i) no more than 1/3 of its support from gross investment income and unrelated businesses acquired by the organization after June 30, 1975, and
   ii) more than 1/3 of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions - subject to certain exemptions.

II. Characteristics of Data Collection, Dissemination, and Utilization

(JB preceeding a paragraph refers to information communicated by telephone from June Byrne in Wisconsin.)

A. Times series

Returns must be filed by the 15th of the fifth month following the close of the organization's accounting period. The accounting period is the established annual one of the organization. Returns for a given year cover fiscal years beginning in that year.

(JB) Many organizations receive extensions, so the forms are not up to date.

B. Sampling characteristics

1. Coverage

Technically: All organizations exempt from Income Tax payments under section 501 (c) of the Internal Revenue Code, with some exceptions. Those exempt under 501 c (3) include arts organizations.

Less Technically: Organizations whose purpose is one of the following:

a) Religious
b) Charitable
c) Scientific
d) Testing for public safety
e) Literary
f) Educational (includes "museums, zoos, planetariums, symphony orchestras and other similar organizations"*)
g) Prevention of cruelty to children or animals

* Code of Federal Regulations, 26, Internal Revenue, Office of Federal Registrar, National Archives Records Service, General Services Administration, GPO, April 1, 1976 revision. No. 1.501(c)(3)-1, p. 16.

Important Exceptions:

a) religious groups
b) organizations with gross receipts of ≤ $5,000 in taxable year
c) Government income as described below:

"(1) Income derived from any public utility or the exercise of any essential governmental function and accruing to a State or Territory, or any political subdivision thereof, or the District of Columbia, or

(2) Income accruing to the government of any possession of the United States, or any political subdivision thereof."**

Question: Does (1) include museums which are part of local governments? Do either (1) or (2) include the Smithsonion?

d) Private foundations (they file 990 PF)
e) Stock bonus, pension, or profit sharing trusts

(JB) Many organizations do not know they are supposed to file 990's. Newer organizations which have not yet received certification of tax exempt status often do not file. (Note: instructions for the 990 explicitly state that organizations awaiting establishment of tax exempt status should file.) Small organizations (gross receipts less than $5,000) are not required to file, but JB implied that some above $5,000 also do not file.

C. Questionnaire

The questionnaire is the IRS form. Filing the return is required by law.

(JB) The data reported are often inconsistent (they do not add up). There is no standard as to accrual versus cash accounting. There is some problem with the way museums account for the value of their collections. The organizations have particular problems with cost of goods sold. IRS receives and files the 990's. The staff does no checking of the forms.

D. Data Dissemination

Access: The information on Form 990 and schedule A is open to the public except where trade secret, patent, or work whose dissemination would adversely affect national defense, are involved.

(JB) The list of currently exempt organizations is on tape, at Cornwall Heights, Pennsylvania. The tape is run once per month. A limited number of requests for lists can

** Code of Federal Regulations, 26, No. 1.115, P. 458.

be accomodated each month, so there is sometimes a wait of more than one run. There is a charge. For Wisconsin, 501 c (3) organizations, the charge in 1975 was $100 plus $0.01 per entry. The list information includes name of organization, address, contact person, and an IRS locator number.

(JB) The 990 forms can be requested by name from IRS in Washington. The requested forms are retrieved manually from files by IRS personnel. They can be used at the IRS office closest to the researcher. Copies for outside IRS offices can be obtained for $0.10/page.

E. Data Utilization

In principle, the information on the 990's is similar to Ford Foundation data. However, it appears to be inaccurate and not readily accessible.

G. Procedures in Collection,. . .

According to JB, IRS puts very little effort into the 990 forms.

H. Most outstanding problems with data

1. Activity codes are not specific enough. In particular, they are not SIC codes, which makes them difficult to use in conjunction with Census data.

2. (JB) The data are inconsistant, not up-to-date, not necessarily a complete coverage of tax exempt organizations with greater than $5,000 gross receipts.

3. (JB) IRS is slow to provide requested information.

22. National Endowment for the Arts Grant Applications and Supplementary Information Forms

The format of this draft is tailored to fit NEA data as a potential data source and to complement memos written by Touche Ross describing NEA's procedures.

I. Exhibit I displays the financial and other economic data relevant to the entire activities of an organization, currently collected by the NEA programs as a by-product of the grant-making process. It also shows, where available, the numbers of years such potential data have been collected. The year indicated in the exhibit is the one in which the data were first requested. Usually, the data requested refer to the previous fiscal year, so the data series begin the year previous to the year of request. The programs not listed in Exhibit I collect only the information on project grant and individual grant applications; any supplementary information collected by the unlisted program is not financial or economic.

II. Current procedures in collection, tabulation, storage and dissemination.

The financial and economic data provided on application forms and supplementary information sheets are stored in the NEA files; they are not checked for accuracy or tabulated. The McBee cards contain information on successful grantees; the recorded information pertains to the project grants, not to the organization's total economic activity. The current use of the economic and financial data relevant to the organization's entire activities is restricted to the grant-making process.

III. Some general comments on financial data from supplementary information sheets, and from individual grant applications as currently collected.

A. Individual grant applications provide the potential for studying human capital questions related to artists. For this, more information on earnings, income, unemployment, and occupational history would be useful. Presently, only the information on current earnings is requested.

B. Supplementary Information Sheets

1. Many requested items are probably inadequately defined. Certainly this is true in comparison to the Ford Foundation's elaborate definitions. For example:

a) opera and orchestra ticket sales probably need to be disaggregated to home major subscription, single, student, etc., as they are in other surveys;

b) box office income, as requested on the dance form, may not be adequate to avoid confusion over the inclusion of box office receipts from contracted performances.

2. Either more standardization over art forms and/or more similarity to ongoing surveys such as A.S.O.L. might be useful. For example, the performance and attendance requests for opera and orchestra are disaggregated differently than in the A.S.O.L. survey.

C. In general, the requested data needs to be carefully designed and defined if it is to provide the basis for a times series. Perhaps a format more like that of the second Ford survey would be good.

IV. What is not known.

A. How well applicants to the NEA programs represent the universe of all professional arts organizations. From the Touche Ross memos one gets the impression that most professional groups are sent the application guidelines. Most of the numbers in the Touche Ross memos refer to grantees, so there is a need to explore further the relationships between grantees and applicants and to make sure that the records of unsuccessful applicants are retained.

B. How various alternatives for more detailed financial and economic information would complement ongoing data series.

C. How many resources would have to be devoted to more systematic collection, tabulation, and dissemination of NEA data.

EXHIBIT I

Currently Collected Potential Data

	dance D	opera O	symphony orchestra S	theater T
1. Project Grant Application				
Organization Total Fiscal Activity (actual for most recent fiscal period; estimate for next fiscal period)	✓	✓	✓	✓
Expenses				
Revenues, Grants and Contributions				
2. Supplementary Information Sheet				
a) Dance	✓			
Total Operating Budget current and next f.y.	F.Y.1975 on			
Projected Box Office Income current and next f.y.				
Amount from other sources of earned income				
Earnings gap current and next f.y.				
Accumulated deficit				
Sources of unearned income, current f.y.				
Total				
Individual contributions				
State contributions				
Municipal contributions				
United Art Fund				
NEA				
Corporations (listed by name and amount)				
Foundations (listed by name and amount)				
Other sources				
Length of season in weeks				
Number of touring performances				
Number of home season performances				
Number of rehearsal weeks				
Number of dancers				
Ticket prices				
Subscription				
Individual				
Student/Discount				

	D	O	S	T
b) Opera and Orchestra (last completed fiscal year)		✓ F.Y. 1975 on	✓ F.Y. 1975 on	
Number of performances and attendance				
Major subscription series				
Other local performances				
Tour or run-out performances				
Performances for children-youth				
Performances for aged or handicapped				
Other performances				
Workshops, lecture/ demonstrations				
Educational or community programs				
Number of staff				
Artistic				
Administrative				
Volunteer				
Ticket sales				
Number sold				
Total value of all ticket sales				
Capacity of home hall				
Total potential seasonal income				
Expenses / Income (actual for 2 previous f.y.; estimate for current and next f.y.)				
c) Opera (last, current, and next f.y.)		✓		
Repertory - Productions and numbers of performances				
d) Theater				
First 7 items (through length of season) same as Dance				
Touring program description				
Type program				
Number performances				
Places toured				
Education, community workshop, outreach program description				
Plays				
Title (new or not)				
No. performances				
No. plays				

✓ F.Y. 1974 on for selected grant categories

D O S T

d) Theater (continued)

Capacity theater (s)
No. persons on theater's employ (w/position, salary each)
No. season subscribers (past f.y. and current f.y.)
Total attendance last f.y.
Ticket prices, current f.y.
  Subscription
  Individual
  Student/discount
Length rehearsal period in weeks
Type equity contract

3. Individual Grant Applications ✓ ✓ ✓ ✓

Professional name or pseudonym
U.S. citizen or not
Professional field or discipline
Date and place of birth
Sex
Dependents
Career summary or background
Education
  Name institution
  Major
  Inclusive dates
  Degree
Fellowships or grants previously awarded
Present employment
  Employer
  Position/occupation
  Salary
Prizes/honors received
Membership professional society

4. Audited Financial Statements — F.Y. 1972 on for touring program (choice 4 or 5) ↙ — F.Y. 1971 on — F.Y. 1971 on — where possible

5. IRS 990 Forms

Studies of Private Giving: 2-A-229

23. Business Committee for the Arts survey of corporate giving
Giving USA (American Association of Fund Raising Counsel)
Giving in America (report of the Filer Commission on Private Philanthropy and Public Needs, 1975)

This draft will analyze the results of the Filer Commission's study, Giving in America, the American Association of Fund Raising Counsels' study of Giving USA and the Touche-Ross study of the Business Committee for the Arts. The Filer Commission and the AAFRC's research is concerned with all areas of philantrophic giving of which the arts are only one portion while the BCA study is only reporting on arts support.

I. ITEMS COVERED

A. Input-Output Factors

Filer Commission -- 79% of all giving in 1974 came from living individuals. 25,000 private grant-making foundations exist today. Of some 1.7 million corporations that filed income tax returns in 1970, only 20% reported any charitable contributions. There may be as many as 6 million organizations in America's voluntary sector.

AAFRC -- the total number of foundations is estimated to be 26,000. More than 75% of support for the arts comes from living donors and bequests. Foundations account for some 15% of total contributions to the arts and humanities.

BCA--the survey population was defined as the 65,774 businesses listed by Dun and Bradstreet in their combined Million Dollar and Middle Market Directories.

B. Characteristics of Establishments in Group

Filer Commission -- interviews were conducted with 2,917 individuals representing a cross-section of American contributors and non-contributors. The estimated breakdown of private giving in 1973 was:

Religion	$10.28 billion	Social Welfare	$2.07 billion
Education	4.41	Arts, Humanities, Civic	1.67
Health	3.89	Other	3.19

Higher income givers give in particular to educational and cultural organizations and hospitals while lower-income donors give above all to religion.

AAFRC -- the 1974 distirbution of funds was:

Religion	$10.85 billion	Arts & Humanities	$1.28 billion
Health & Hospitals	3.90	Civic & Public	.71
Education	3.72	Other	2.35
Social Welfare	2.34		

(over)

BCA -- Of the $144 million contributed to arts organizations in 1974, museums received 20% of all funds and symphony orchestras received 27% of all funds. Film and individual artists received the least funds.

C. Demand Audience and Financial

Filer Commission -- the commission estimated that around $80 billion a year (including both government and private funds) is given to tax exempt organizations. If non-money resources, such as volunteer work and free services is included, the amount rises to over $100 billion annually.
Bequests amounted to $2.07 billion in 1973.
Foundation grants amounted to $2.11 billion.
Corporate contributions amounted to $1.25 billion.

AAFRC -- quoted the Filer Commission figures and the BCA amounts for a breakdown of where private support came from. AAFRC also quoted Museums USA and the 1973 ASOL report for information on museums and symphony orchestras.

BCA -- large companies (sales in excess of $100 million) account for the largest share of business support of the arts providing 42% of all funds. Consumer-oriented companies provided 38% of the funds.

II. CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

Filer Commission--the Commission on Private Philanthropy and Public Needs (Filer Commission) was established in 1973. It undertook no fewer than 85 studies in its two years of operation. One study was concerned with the arts. Some funding comparisons are made between 1964 trends and 1974 trends.

AAFRC-- has conducted annual surveys for a number of years and will continue to do so. The 1975 report analyzing 1974 giving is the basis for this draft.

BCA -- has undertaken studies analyzing corporate support in 1970 and 1973. The 1973 figures were reported in published form in 1974 and comparisons are made with the 1970 data.

B. Sampling Characteristics

Filer Commission -- not known for all aspects of the report, but a national sample survey on giving behavior and attitudes was conducted for the Commission by the Survey Research Center of the Institute for Social Research at the University of Michigan working in conjunction with the U.S. Census Bureau.

AAFRC -- claims that its reports represent almost the entire philanthropic sector. AAFRC relies heavily on service organization annual reports for its findings. It is, therefore, very likely that the universe represented in its reports is close to 100% Also 100 of the largest foundations are contacted annually by AAFRC requesting the amount and purpose of foundation grants.

BCA -- 12,475 questionnaires were mailed to companies headquartered in the U.S. The survey population was defined as the 65,774 businesses listed in Dun and Bradstreet's combined Million Dollar and Middle Market Directories representing 87% of total U.S. dorporate sales. The business population was stratified for sampling purposes by sales and net worth. Separate strata were established for both banks and brokers based on employment size. In addition any members of BCA not included in the above strata were included in the survey. 1,648 companies responded with complete questionnaires.

The business community in the survey represents 87% of the total U.S. corporate sales and those sampled represent 73% of the reported sales of the population in 1973. The banks in the survey accounted for 87% of all those employed by banks in 1973. The brokers in the survey accounted for 48% of all those employed by brokers in 1973.

C. Questionnaires

Filer Commission -- had an advisory Committee of more than 100 experts in the fields of economics, law sociology and taxation plus representatives from many philanthropic and non-profit organizations who conducted the research for the Commission's findings. Questionnaires, if any, and their use is not known. The commission also employed consultants who contributed to the findings.

AAFRC -- No questionnaire is utilized. AAFRC relies on previously published studies and its survey of foundations for information published.

BCA -- The initial mailing of the questionnaire was followed up by a second mailing and selected telephone interviews. A copy of the BCA questionnaire is attached.

(over)

D. Data Dissemination

Filer Commission -- the summary report was made available in paperback form in 1975. Notice of the report's findings appeared in national newspapers such as the New York Times. Each of the separate (over 85) reports commissioned for the study will be made available during 1977.

AAFRC -- reports are published annually in paperback form. National newspaper coverage is spotty, but announcement of the report's findings are always published in foundation newsletters as well as government agency publications. 16-18,000 copies are distributed.

BCA -- Findings from survey were noted in the AAFRC report and appeared in various arts publications.

E. Data Utilization

Filer Commission -- the purpose of this Commission was to study the role of both philanthropic giving in the U.S. and to make recommendations to the voluntary sector, to Congress and to the American public concerning ways in which the sector and the practice of private giving can be strengthened and made more effective.

AAFRC -- data from its reports are utilized by the private and public sectors when analyzing private support for philanthropy.

BCA -- the study's objectives were to estimate business support during 1973, to identify the major arts forms receiving support and the portion of total support they receive, to analyze business giving for the arts trends since 1970 and to evaluate the likely trend in arts support through 1976. Results of this survey would be of interest to the same parties as those concerned with the Filer Report and the AAFRC's surveys.

F. Duplication with Other Sources

Filer Commission -- was a one-time Commission studying private philanthropy. It somewhat duplicated the work done by AAFRC and the BCA but its overall scope and emphasis on policy separates it from the other two sources.

AAFRC --its reports duplicate the findings of many service organization studies utilized in Giving USA, i.e., Museums USA, ASOL, BCA, in the arts, but it is unique in that the AAFRC published the data from these various sources in one annual publication.

BCA -- this is the only study done examining business support of the arts.

G. Procedures in Collection and Costs of Collection

Filer Commission -- papers were commissioned on numerous subjects relating to private giving. The reports resulting from this study will be published this year. It was noted in the 1973 AAFRC study that $2 million was given by all sectors of the non-profit world for the work of this Commission.

AAFRC -- AAFRC's director relies on current (past year) studies for inclusion in Giving USA. In addition, 100 of the largest Foundations in the U.S. are contacted annually to determine the amounts of funds they have distributed.

The director of AAFRC spends two months full-time annually to work on the publication. This is the major cost.

BCA -- the methods of analysis have already been described. In addition, however, for each stratum the mean support, standard deviation and standard error of the mean were calculated for both total philanthropy and support of the arts. The costs of collection and publication are $70,000.

H. Most Outstanding Problems with Data

The Filer Commission report barely touched on the arts. No new financial or economic data were obtained and in this instance it closely followed the reports published by the AAFRC which also relies mainly on secondary data sources for its information.

The Filer Commission found AAFRC's giving estimates to be low by as much as 20% in some instances. Accordng to page 10 of AAFRC's 1974 annual report, "Studies concerning individual giving prepared for the Filer Commission indicate that the AAFRC's estimates have been on the conservative side and that individual giving may be 10 or perhaps 20% higher than the totals that are shown."

The BCA report goes into great detail to explain its methodology, how it arrived at estimates, how it projected from its sample to the universe. It is a very good piece of statistical research obtained from the viewpoint of the giver rather than the grantee. It was, however, mentioned by Ford Foundation staff that the BCA figures differed from the Ford peojections for corporate support of art groups. BCA has covered a larger universe and has dealt with organizations that keep more accurate records than most art groups. It is therefore believed to be more accurate in predicting corporate support than Ford.

(over)

A SURVEY OF 1973 BUSINESS SUPPORT OF THE ARTS

This study is being conducted under the auspices of the Business Committee for the Arts.

This form when completed will be kept in the Touche Ross Confidential files. The information requested herein will in no way be identified with your company or with any of its officers or employees.

PLEASE RETURN ONE COPY TO:

TOUCHE ROSS & CO.
1633 Broadway
New York, New York 10019
Room 318

DEFINITION: Within the context of this survey, support of the Arts is broadly defined and includes such items as dollar contributions, gifts in kind, use of facilities, and selected business expenses. The support can be forthcoming directly from a business or a foundation established by a business.

☐☐☐☐☐☐☐☐☐ 1-9

PLEASE SEND ME A COPY OF THE COMPLETED SURVEY ☐ 10-1

Section A: BASIC INFORMATION

1. Company Name _____

2. Headquarters Address _____

_____ Zip _____

X Do you consider your company: (identify the most appropriate - check only one)

11-1 ☐ Consumer oriented

11-2 ☐ Service oriented

11-3 ☐ Commercially or industrially oriented

11-4 ☐ Other _____

TOUCHE ROSS & CO.

Section B: SUPPORT OF THE ARTS

1. Did your company support any of the Arts* in 1973? Yes ☐ (12-1) No ☐ (12-2)

2. How has your support for the arts changed since 1970?

13-1 ☐ Increased 13-2 ☐ Decreased 13-3 ☐ About the same

3. What do you think will be the ~~magnitude~~ level of your support of the arts during ~~1974~~ - 1976?

14-1 ☐ More 14-2 ☐ Same 14-3 ☐ Less 14-4 ☐ Undecided

4A. Total philanthropic contributions** and business expense contributions** made in 1973; total to all recipients (e.g., education, health, religion, arts, etc.):

15-23 $ _____

4B. Business expense contributions included in answer 4A:

24-32 $ _____

(If your answer to Question 1 was Yes, please answer Questions 5 and 6.)

5. Of your total philanthropic contributions and contributing business expense in Question 4A, identify the approximate dollar value of your company's support of the arts for calendar/fiscal year 1973:

33-41 $ _____

6. Please indicate the approximate percentage distribution of your support of the arts in Question 5 to each of the following art categories (the total should equal 100%):

	%			%	
42-43	_____	Opera	60-61	_____	Crafts
44-45	_____	Symphony Orchestra	62-63	_____	Films on Cultural Matters
46-47	_____	Other Music	64-65	_____	Individual Artists
48-49	_____	Historic and Cultural Restorations	66-67	_____	Purchase of Art
50-51	_____	Dance	68-69	_____	Art Funds/Councils
52-53	_____	~~Non-Profit~~ Theaters	70-71	_____	Exhibits of Art
54-55	_____	Museums	72-73	_____	Art or Cultural Centers
56-57	_____	~~Special Cultural Radio and Television Programming~~	74-75	_____	Arts Education
58-59	_____	Public Radio and Television	76-77	_____	Other
				_____	Libraries

_____
Name of Preparer

_____
Title

* Examples of art forms are listed in Question 6.

** The total contribution should include both philanthropic contributions and business expense contributions:

PHILANTHROPIC CONTRIBUTIONS

Definition: Philanthropic contributions are considered to be the portion of a company's support that is reported to the IRS as deductible under the philanthropy provisions of the code. (Includes gifts made by your company to foundations or other fund distributing agencies, re: Income Tax, Form 1120, Line 19.)

BUSINESS EXPENSE CONTRIBUTIONS

Definition: Business expense contributions are the portion of a company's donations to ~~causes~~ activities that are considered part of the company's normal business expenses. This is distinct from and in addition to the sums reportable to the IRS as deductible philanthropic expense. Examples are: Gifts of facilities for educational television programs, Donations of advertising space to assist in arts campaigns, Contribution toward travel expenses for special arts groups, Sponsorship of cultural television programs.

24. A Study of State Arts Agencies (National Research Center for the Arts, 1976)

I. ITEMS COVERED

A. Input-Output Factors

The 55 state arts agencies and 12 related foundations serve as the basis for this study.

Personnel -- the number of full-time and part-time personnel, the number of executive or professional personnel, the number of clerical employees and the number of civil service employees were obtained. A very summary analysis is done on volunteers. The number of Commission members, advisory panel members and consultants is also presented.

Programs, Purposes and Goals -- functions and practices are discussed in great detail. The number of such, the priorities of each agency in terms of programs, etc., and the amount of funds spent for each program are analyzed.

The study included information on the basic organization and structure of each agency, its relationship to other agencies within the state and with the federal government.

If a state art agency was a direct producer of exhibitions, productions or performances, it was noted that the agency did such. The number of times it acted in this capacity was not recorded.

B. Return to Inputs

There is much analysis--a whole chapter-- on staff and personnel expenditures. Tables depicting each state agency's salary expenses for various types of personnel are presented. Salary ranges are also given for each position.

C. Characteristics of Establishments in Group

There is a regional analysis of the state arts agencies employing the following regions:

Northeast: Main, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey and Pennsylvania.

South: Delaware, Maryland, District of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Oklahoma and Texas

North Central: Ohio, Indiana, Illinois Michigan, Wisconsin, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska and Kansas.

West: Montana, idaho, Wyoming, Colorado, New Mexico, Arizona, Utah, Nevada, Washington, Oregon, California, Alaska and Hawaii.

In addition to regional analysis, the arts agencies are studied on a state by state basis in many tables dealing with the major aspects of the study. Expenditures also serve as a form of comparison--budgets below $250,000 are the at the bottom of tabulations with budgets of $750,000 and above at the top.

Another comparison was tabulated by type of geographic area as shown below: (source-- p. 180)

Table 84
LOCATION OF PROJECTS FOR WHICH EXPENDITURES WERE MADE IN FISCAL 1974, BY TOTAL EXPENDITURES***
(Dollar amounts in thousands)

	Total Agencies		Expenditures			
			Below $250,000	$250,000-$499,999	$500,000-$749,999	$750,000 and Above**
	$	%				
(Total Number of Agencies)	(55)		(15)	(20)	(10)	(9)
Total Project Expenditures	34,553		$2,293	$5,501	$5,313	$6,333
			%	%	%	%
		100	100	100	100	100
Urban	30,196	87	73	72	83	81
Suburban	15,507	45	42	52	55	59
Rural	10,499	30	47	54	55	41
Other	391	1	6	4	*	*
Not applicable	998	3	3	6	3	7

* Less than 0.5%
** Except New York.
*** Percentages add to more than 100 because multiple responses were possible.

Characteristics of arts agencies staff are presented in table form--noting sex, racial/ethnic group, etc.

The organizational structure of the state arts agencies within the state governments was also presented, for example: 28 state arts agencies were autonomous, 14 were autonomous within larger agencies, 5 were offices in agencies with purposes other than the arts, 5 were part of the executive office of the governor, 3 were subordinate agencies within larger agencies.

D. Demand-Audience

1. Attendance -- attendance figures for state art agency sponsored projects were obtained from grantee files. NRCA would not certify the validity of attendance figures reported. The state arts agencies were also asked to report on the number of artists and/or organizations that were involved in projects.

51% of all state arts agency expenditures went into projects that were primarily directed toward general audiences.

2. Consumer Expenditures -- are analyzed in terms of earned income as matching funds for agency-supported projects. (see E. Financial below). Specific ticket prices for events are not presented.

3. Contributions -- since almost 100% of all state arts agency funds are contributed by either governmental or private sources, this area received the most analysis in the financial aspects of the study. The following is a total breakdown of all contributed income for 1974: (source-- p. 8)

Total Funds Received by State Arts Agencies	Total	State			Municipal/County	Private	Federal			
		Total	Legislative Appropriation	Other			Total	NEA Basic Agency Grant	NEA Other Grants	Other Federal
	44,155,072	31,273,166	30,756,494	516,672	123,741	750,115	12,008,050	8,065,509	3,551,511	391,030
	100	71	70	1	*	2	27	18	8	1
Total Without New York	27,554,072	14,828,166	14,311,494	516,672	123,741	750,115	11,852,050	7,915,509	3,545,511	391,030
	100	54	52	2	*	3	43	29	13	1

* Less than 0.5%

Each state is analyzed separately as well . Since over 50% of the state arts agencies required matching funds for all project grants, contributed funds and in-kind contributions are important aspects of agency operations. The titles in the above table are further broken down in other tables; for example, private funds will be detailed in a table noting foundation grants, individual contributions, corporation contributions, earnings and other.

Contributed funds are also analyzed in terms of whether or not they were earmarked/restricted funds or discretionary/unrestricted. Contributions to the twelve separate foundations are analyzed independently.

Provision of services to the state arts agencies by governmental and private organizations are also detailed; for example, provision of printing, legal or accounting services.

E. Financial

1. Income -- see Contributions above.

2. Expenditures -- state arts agencies spent $43.8 million in 1974--the following is a breakdown: (source--p. 25)

	Total	Expenditures For Programs		Other Personnel Costs	Other Administration Expenditures
		Total	Admin. & Develop. of Programs		
Total Expenditures in Fiscal 1974	43,780,286	37,491,082	3,287,847	4,365,811	1,923,393
	100	86	(8)	10	4
Total Without New York	27,183,347	22,345,072	2,682,007	3,279,023	1,559,252
	100	82	(10)	12	6

1/ Expenditures for administration and development of programs are projections from figures on the percentages of program funds used in this area.

Expenditures are analyzed on a state by state basis, by region, by project type and by art form. Expenditures by the 12 separate foundations are also presented.

The table titles presented above are further broken down in separate tables, some on a state by state basis. The state arts agencies themselves were the primary recipients of 12 cents of every one dollar of project expenditures. This money was used for agency-administered programs such as artist-in-schools and touring.

Expenditures of state arts agency funds were also analyzed in terms of primary, or direct recipients and secondary, or indirect recipients. When analyzing the amount of funds received by primary and secondary recipients in separate tables, the entire amount of project expenditures for 1974, $34.6 million was utilized as a heading for each table. It is impossible to find out how much money went to primary recipients and how much filtered through primary grantees to secondary sources since each group is analyzed in terms of the whole.

Following is a breakdown of funds by art form--amounts in millions:

Total Project Expenditures: $34.6

Music	$7.8	Public Media	$1.7
Theater	4.2	Literature	1.1
Dance	3.5	Other Art Forms	1.8
Combination of Performing Arts	1.7	Combination of Art Forms	6.0
Visual Arts	4.9	Non-Arts, Humanities Field	1.7

II CHARACTERISTICS OF DATA COLLECTION, DISSEMINATION AND UTILIZATION

A. Time Series

Fiscal Year 1974 served as the basis for analysis.

B. Sampling Characteristics

The entire universe (the 55 state arts agencies and the 12 state art foundations) was surveyed and responded.

C. Questionnaires

Three meetings were held prior to the questionnaire's existence with 22 directors of state arts agencies. Survey instruments were developed at these meetings. The survey's data were collected in personal interviews (except in Guam and American Samoa) conducted by representatives of the NRCA with directors of the state arts agencies. These interviews were usually conducted in two sessions of approximately 3 hours each. In addition to the interviews, three forms covering information on internal structure of the agency and funding practices were left with the agencies for completion and return to NRCA. The questionnaires were divided into four sections: structure, organization and relationships with other groups and organizations; council, commission and staff; functions and practices;and programs.

One form requested information on agency/council/commission board members, the agency staff members, consultants, etc. Another form detailed the amount and sources of funds received and expended during fiscal 1974 as well as financial background information for 1972, 1973 1975 and 1976. The third form dealt with project expenditures for 1974 covering such areas as the location of the project, the audiences and attendance, total costs of projects, recipients of funds, type of activity and art form assisted. All agencies had to complete multiple numbers of these forms and for some agencies the numbers ran into the hundreds.

D. Data Dissemination

The data collected from this survey were published in three reports: a 58 page "Summary Report" which preceded the latter two; a 364-page "Comprehensive Report" (the basis for this draft) and a 110-page "Directory of State Arts Agencies". Two meetings were held with the 22 arts agency directors and representatives of NEA in 1975 and 1976 to review the initial draft of the report.

The reports received attention in the arts press and NEA and foundation newsletters. The number of copies circulated and to whom and access to the unpublished tapes in not known.

D. Data Utilization

NEA contracted with NRCA to conduct this study to provide a compendium of data to serve as a base for continuing research on particular aspects of the arts agency movement. Data in this study would be of interest to public and private funding sources as well as government and arts researchers.

F. Duplication with other Sources

Earlier research in this area includes an Associated Councils on the Arts annual compilation (since 1966) and publication of data on the funds administered by the state arts agencies. And in 1972, NRCA, on behalf of ACA, collected data on state arts agencies funds for fiscal 1971 and 1972. ACA published these reports in State Arts Councils.

G. Procedures in Collection, etc.

See "C. Questionnaires," above, for a description of how data was collected. The tabulation process corresponds to that utilized for Museums USA and the tapes are available with NEA's permission.

H. Costs of Collection, etc.

As reported from NEA grant files, $144,000.

I. Most Outstanding Problems with Data

The most outstanding problem is the same inherent obstacle in all NRCA research -- the attitudinal orientation its written reports. The questionnaires were designed to elicit attitudinal responses for respondents.

Since the universe is only 55 agencies,it would not have been difficult to obtain more useful information. Many questions were left open-ended*-for example, what are the functions and practices of the state art agency? Almost fifty responses ranging from "make expenditures to cultural organizations for specific projects" to "Make expenditures to audience groups/sponsors/presenters for them to spend as they wish". In many cases the responses overlap or are duplicative, for example--"Make accessible quality arts" and "make expenditures to cultural organizations for ticket subsidy". Answers are recorded as: "Did a lot in 1974", "Did some in 1974", "Did Not Do", "Not a Proper Function" and "Not Answered".

(* This, however, was not one of the open-ended questions.)

An open-ended question and a favorite in all NRCA research is "Name two or three areas in which funds would be spent in the next two or three years (another question asks the same for next 5 to 10 years) if sufficient funds were available for improvements or changes in programming, staffing or other activities." This question resulted in nearly 50 different responses.

While this was the first undertaking of such a major study of state arts agencies, no attempt was made to collect sufficient financial data for any year but 1974. Exceptions to this practice were tables listing state legislative appropriations (1966-1976), state appropriations per capita with rankings (1970-75), total funds received 1971-76, and total funds received per capita with rankings 1971-75.

Instead of asking agency directors what their jobs entailed, they were asked "what they feel should be major functions of their job".

No information about grantee applications such as how many received, how many funded, how much funds were requested, how much funds were distributed, were published. No information was given for the number of exhibitions, productions, performances funded. When programs or projects were discussed, they were done separating the state arts agency from the allied foundation, if one existed. Therefore, when one reads the tables listing projects, some states, like New York, appear to have no touring program, no artists in schools program and no aid for individual artists because these programs are administered by the separate foundations.

GLOSSARY

GENERAL TERMS:

Fiscal 1974 -- The fiscal year ending in 1974.

Earmarked or restricted funds -- Funds received by a state arts agency for which the recipient has been designated and over which the state arts agency has no discretionary granting power.

Program and project -- A program refers to a broad area of funding or activity such as an agency's touring program, technical assistance program, music program, artists-in-schools program, etc. A project refers to a specific individual project usually within a program area, such as a specific dance company's tour in the state, the assignment of an advisor to provide technical assistance to a particular arts organization, the support of concerts by a particular symphony orchestra, the assignment of an artist to a school, etc.

Grants -- The word "grants" is used to cover the funding of recipients by the state arts agency, whether such funding is done as a grant or through a contract.

Agency -- An agency refers to a government agency, usually a state agency; if a federal or local agency is referred to, it will be indicated.

Cultural organization or institution -- A "cultural organization or institution" or "arts or cultural organization or institution" covers all types of organizations, institutions or groups, such as performing arts organizations, museums and other similar institutions, visual arts groups, writers' projects, cultural centers, non-governmental arts councils, etc.

Commissions to artists -- Funds provided an artist for the creation of a new work (painting, drawing, musical composition, dance, play, novel, etc.)

Purchase grant -- Funds provided an artist for the purchase of a work already created.

Work grants -- Funds provided an artist for general support and not for the purchase or commissioning of a work.

SELF-ADMINISTERED FORM B:

Art museum -- A museum whose collection/exhibitions are exclusively or predominantly art, including paintings, drawings, sculpture, graphics, etc.

History museum -- A museum whose collections/exhibitions are exclusively or predominantly history, including historic houses and sites and museum villages.

Science museum -- A museum whose collections/exhibitions are exclusively or predominantly science, including natural history museums, science and technology centers, zoos, aquariums, botanical gardens, etc.

General museum -- A museum whose collections/exhibitions are a relatively equal combination of art and history, art and science, history and science, or art, history and science.

Cultural center -- A structure or complex of structures designed for the public presentation of more than one art form.

Civic group -- A group of citizens primarily organized for non-arts purposes (e.g., the PTA, Chamber of Commerce, etc.) but conducting some arts-related activity such as sponsorship of performances, etc.

Orchestral/chamber, etc. -- Including all types of orchestral and chamber music, solo recitals, etc.

Theatre -- Including all types of theatrical presentations, such as musicals, drama, children's theatre, revues, dramatic readings, etc.

Literature -- The publication or presentation of non-dramatic literary material such as poetry or fiction, but does not include non-literary publications such as newsletters or pamphlets.

Earned Income -- Operating revenues received from admission fees and box office and subscription ticket sales, tuition fees, contract fees, membership dues, sales of merchandise, parking fees, monies from concessions, etc.

SELF-ADMINISTERED FORM C:

Full-time -- a paid staff member (or "consultant" serving in a staff capacity) who works a minimum of 35 hours a week on a regular basis.

Part-time -- a paid staff member (or "consultant" serving in a staff capacity) who works fewer than 35 hours per week on a regular basis or who works any number of hours for only a part of the year.

PERSONAL INTERVIEW:

Subordinate agency of a larger agency -- The situation in which the state arts agency is a full agency but is under the direction of another state agency.

An office in an agency that has purposes other than the arts -- The situation in which the state arts agency is not actually a full agency, but is only an office within a state agency that has purposes other than the arts.

25. Association of College, University and Community Arts Administrators surveys

CONTINUITY: ACUCM published information for the following seasons: 1964-65, 1966-67, 1969-70, 1970-71, 1972-73, and (ACUCAA) 1974-75. The profile has grown in length and variety of questions asked each year. There is almost a complete lack of internal consistency, and the format changes significantly each year.

"An institution is eligible to become an active member if it is an educational institution or non-profit public service organization responsible for the presentation of performing arts programs. (This includes colleges and universities, art councils, civic concert organizations, museums, and symphony orchestras, among others). $75.00 per year." (Giving a Smashing Performance as a Performing Arts Administrator, p. 6)

There are presently 423 members, one-quarter of them are non-profit organizations.

SAMPLING CHARACTERISTICS: ACUCAA does not sample. It sends its questionnaire to all its members. A percentage of those replying (varies over the years from 72.7% to 43%) are usable, and it is this small group that is the basis of the ACUCAA profiles. If it is representative, it is purely accidental. Secondly, ACUCAA has never published the names of the organizations that have replied to its questionnaire in any of its profiles.

QUESTIONNAIRE: ACUCAA does not publish its questionnaire until Profile IV. ACUCAA also supplies its members with a data sheet to be filled out for each event sponsored. Categories and terms are not clearly defined. Check-offs are severely overused. Questions are vague and poorly designed.

DATA DISSEMINATION: The profiles are distributed to ACUCAA members. In one of its questionnaire cover letters, ACUCAA stated that its data was used by many different groups, including Arts Management, The Wall Street Journal, and The New York Times.

DUPLICATION WITH OTHER SOURCES: There is no other study covering the cultural activities occurring on campus.

COLLECTION PROCEDURES: The questionnaire are returned by mail to ACUCAA, and ACUCAA tabulates and reports the data in a written survey.

COSTS OF COLLECTION: Salary costs - ACUCAA employs two research assistants at $800 per project; one full time secretary/typist at $12,000 - 16,000 per year; and one executive director part time at $22,000 - 26,000 per year. Professor Prieve receives no salary from ACUCAA. The secretary and the director spend only a short period of time working on the profiles. Mailing costs - Although ACUCAA could not state the dollar cost involved, they were able to state how the profiles were mailed.

(A) members received their profile via bulk delivery

(B) non-members received their profile via 3rd class book delivery

Publishing costs - The cost of publishing Profile VI was $1.25 per copy. This cost does not include the labor involved in proof-reading, editing and typing. Because they use the photo-ready process, they run off additional sets of the profile when the need arises. The last run was for 600 copies. They sell approximately forty copies a year at $7.50 per copy.

Follow-up procedure - ACUCAA sends out two mailings of its questionnaire with return envelopes. They are also changing the schedule so that it conforms with the schools' fiscal year, i.e., the questionnaire will be sent out in late August, early September.

PROBLEMS:

(1) It is impossible to establish any sort of information flow from one profile to the next. It is not really a time series because of the severe lack of consistency.

(2) There are far too many charts, diagrams, and graphs in the body of these reports, and far too little discussion and analysis for the reader to grasp and retain any pertinent facts. Profile III presents everything in percentages, and percentages of percentages. The other profiles are also plagued with an over-use of percentages.

(3) Definitions and classifications are vague. There is little

hard data collected. Most of the charts and diagrams are created by manipulating the few figures ACUCAA does collect.

(4) It is almost impossible to make sense out of the little financial information that ACUCAA reports. The data is questionable because of the overall sloppiness and practices of ACUCAA.

(5) There is no apparent purpose or direction in these surveys, no real follow-up on members who did not return the questionnaires, and there are many simple mathematical errors in the final profile.

(6) Much of the information that ACUCAA gathers should be done every five or ten years, not for every report. Ex.: "facility description", and "total facilities".

INPUT-OUTPUT FACTORS

1) artists - not reported (n/r)*
2) supporting personnel - An ever increasing amount of descriptional data on the arts administrator is published.
3) exhibitions - n/r
4) facilities - The amount of information and type collected varies with each profile.
5) productions - n/r
6) performances - Only Profiles V and VI have a separate section for performances.

---

*n/r=Not reported

RETURN TO INPUTS

1) artist's income - n/r

2) director's income - n/r

3) administrator's income - Profile I, IV, V, and VI

4) profits - n/r

5) rents - n/r

DEMAND-AUDIENCE

1) attendance - Not reported in Profile II. Total gross attendance for program type is shown in III(% figures only), IV, V, and VI. Except for VI, these surveys show total gross student attendance for program type.

2) tickets sold - In Profile V and VI the total ticket sale revenue by program type is reported.

3) ticket prices - Only Profile II published a median ticket price range by audience type, by program type. Profile VI gave some percentage figures about ticket policies, i.e. how many schools offer tickets free to their students.

4) contributions - Profile I shows the percentage of schools receiving some subsidy. Profile II has a table showing the median percentage of support by the type of activity. This table is useless, and it is also incomplete. Only one line came close to equalling 100%.(94%, 96%, 99%, and 96%).

Profile III - n/r. Profile IV - n/r. Profile V - see attached chart. Profile VI - same as Profile V. A similar chart was done for the non-profit organizations in the ACUCAA membership.

FINANCIAL

1) earned income - total ticket revenue by program type is reported in Profile V and VI.

2) unearned income - see contributions

3) expenditures - n/r in Profiles I and II. The only expenditure shown in Profiles III through VI are Artist/Performance fees. Profiles III and IV show average fee by program type. Profiles V and VI show both total and average fee by program type. Profile VI is the first survey to show "other direct costs", but gives no breakdown of this class.

APPENDIX 3-A: THE MAIL SURVEY OF USERS

In late March 1977, we wrote to 53 arts organizations, stratified by type and geographic location inquiring about that organization's use of and needs for economic data on the arts. The letter (a sample copy follows this page) was not a formal questionnaire but instead worded to permit the respondent to "free associate" about arts data.

The sample and respondents by type of organization were comprised as follows:

	Surveyed	Replied
Art councils	6	1
Dance companies	6	1
Museums	11	4
Opera companies	7	2
Orchestras	8	3
Theaters	9	4
College and University arts units	6	3
Total	53	18

This Appendix includes the actual replies from fourteen respondents; the other replies were of the "don't know" character.

New York University

Graduate School of Public Administration
Office of the Dean

4 Washington Square North
New York, N.Y. 10003
Telephone: (212) 598-2441, 2442

SAMPLE LETTER

March 28, 1977

Mr. Joseph Leavitt
General Manager
Baltimore Symphony Orchestra
120 West Mount Royal Avenue
Baltimore, Maryland 21201

Dear Mr. Leavitt:

We are working on a grant from the National Endowment for the Arts to study the feasibility of constructing an on-going economic data series on the arts. Your experience as a participant and recipient of one-time as well as annual on-going data series will be helpful to us in formulating recommendations that reflect the needs of your art form. Specifically, we would be interested in what series or studies your organization utilizes and in how you utilize them. Do the studies assist you with fund-raising activities, provide back-up information for legislative hearings, serve as a way to compare yourself to other organizations, and/or other uses? Please be sure to tell us the study or data series to which your comments are referring.

Are there information needs special to your organization which existing studies do not meet? If so, could you briefly indicate what these are?

We realize that orchestras have probably been taxed to the maximum with survey questionnaires and we very much appreciate any time you can spend answering the questions we have provided above as response guidelines. Please be informed that the questions proposed by us are meant only to assist you in organizing a response and can be answered, altered, or omitted depending on your preferences.

Thank you for your assistance.

Sincerely,

Dick Netzer
Dean
(Principal Investigator, NEA Data Study)

A.C.T.
AMERICAN
CONSERVATORY
THEATRE
William Ball
General Director

April 26, 1977

Dick Netzer, Dean
Principal Investigator
NEA Data Study
New York University
Graduate School of Public Administration
4 Washington Square North
New York, New York 10003

Dear Dean Netzer:

Thank you for your letter of March 22, 1977. I have discussed your request with A.C.T. staff members which has revealed that the following studies are used:

Theatre Communications Group-Annual Fiscal Survey
Opera America - 1975 Fiscal Year Comparative Figures
League of Resident Theatres Questionnaire
Council on Foundations-Economic Survey IV

These studies are used primarily to compare our budgeted income and expenses with other institutions and, as a general reference, to the economies of the field.

Thank you.

Sincerely,

Patricia Quinn
Assistant General Manager

PQ/bg

Baltimore Symphony Orchestra
SERGIU COMISSIONA, Music Director

120 West Mount Royal Ave.
Baltimore, Maryland 21201
301 / 727-7300
Cable Address: BALTOSYM

Joseph Meyerhoff
President

Joseph Leavitt
General Manager

April 4, 1977

Mr. Dick Netzer
Dean
(Principal Investigator NEA Data Study)
New York University
4 Washington Square North
New York, N.Y. 10003

Dear Mr. Netzer:

We are responding to your March 28th letter. Yes, there has been a deluge of questionnaires and surveys in recent months but we are pleased to give you the following information.

The most useful report to us is the comparative report on major symphony orchestras compiled by the American Symphony Orchestra League. Other shorter reports by the same organization are also very useful, specially those regarding fund raising goals and staffing of other major orchestras. The comparative report is especially useful in providing back-up information for the various public funding agencies which we approach.

As with most orchestras, many parts of our operation are unique. We generate a good deal of information which is strictly for our own use.

Wishing you every success, I am

Sincerely,

Joseph Leavitt

Joseph Leavitt
General Manager

JL/ss

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The Guthrie Theater

April 25, 1977

Mr. Dick Netzer, Dean
Graduate School of Public Administration
New York University
4 Washington Square North
New York, New York 10003

Dear Mr. Netzer:

The only series which we regularly receive and use is the TCG annual fiscal survey. We find it most useful in the following ways:

1. As a comparison with our sister organizations: how they spend their money by category; comparative salary ranges for positions like ours; sources of funds mix as it compares with ours; and ratio of earned income and contributed income.

2. Getting a sense of the big (national) picture and where we fit into the theater growth industry. This is useful in making the case for support, particularly in the corporate sector.

3. The big picture is also useful in our political efforts, particularly on national basis, but on state level as well.

The area ignored by all existing data sources--local and national--is that of economic impact. We find that getting a good handle on our impact on this community and state from an economic standpoint as well as artistic standpoint is becoming more and more necessary. But we can't get good information on what our impact is or how it can best be established. As a result, we use the enclosed impact statement which uses only common sense in its formation. You could do us a great service by providing to the field either localized impact statements or a positive methodology which we could execute to determine ours specifically.

I should also tell you that we regularly collect market research data on our audience. Complete audience studies were done in 1963, 1973, 1974 and 1976. We use the demographics and other information gained to help us monitor trends in age, education, place of residence, and other critical dimensions important in our marketing as well as our scheduling and programming efforts.

Vineland Place Minneapolis, Minnesota 55403 (612) 377-2824

I hope you find the information helpful. Don't hesitate to call on us if you have more questions.

Sincerely,

Donald Schoenbaum
Managing Director

Enclosure

DS:aln

Dictated by Mr. Schoenbaum but not signed.

loeb
DRAMA CENTER/HARVARD UNIVERSITY
Sixty-four Brattle Street/Cambridge/Massachusetts 02138

(617) 495-2668

April 11, 1977

Dean Dick Netzer
New York University
Graduate School of
Public Administration
4 Washington Square North
New York, N.Y. 10003

Dear Dean Netzer,

In response to your letter - indeed yes - from time to time I receive the findings of surveys, studies, and data series that intrigue me but never quite work for me. These studies include the ACUCAA ones as well as the URTA ones. I have participated in State Council surveys as well, and they present the same problem - comparability. For example on salaries - what fringe benefits are included if they are included. On operating costs, light, heat and power go where. Obviously my basic budget figures mesh with those of the University and my secondary management control figures grow from the deficiencies that exist in that system.

Finally I'ld like to know how my pay stacks up against my peers - if I have any peers doing a comparable job - which I find doubtful - but isn't that everyone's problem.

Sincerely yours,

Douglas Schwalbe

Douglas Schwalbe
Managing Director

DS/kr

CABLE ADDRESS
LYRTH-CHICAGO

LYRIC OPERA OF CHICAGO

TELEPHONE
FINANCIAL 6-6111

20 NORTH WACKER DRIVE
CHICAGO, ILLINOIS 60606

April 27, 1977

Mr. Dick Netzer
Dean
Graduate School of Public
Administration
Four Washington Square North
New York, NY 10017

Dear Mr. Nezter:

Thank you for your letter of March 28.

At this time the only study we conduct ourselves is one on the economic impact of our organization on the community. Using an analysis of our audiences we are projecting the money spent at each performance and adding that to our payroll and its turnover factor.

We are most decidedly remiss in not exploring further but the work load of staff members already is taxing beyond belief. We would be most happy to receive any reports from your study and answer any specific questions that we could.

I would appreciate it if you would direct future correspondence to my attention.

Thank you very much.

Sincerely,

Richard B. Turner

Richard B. Turner
Company Manager
LYRIC OPERA OF CHICAGO

RT:mmc

McCARTER THEATRE COMPANY

EDWARD MARTENSON,
General Manager

April 7, 1977

Mr. Dick Netzer
Dean of the Graduate School of Public Administration
New York University
4 Washington Square North
New York, New York 10003

Dear Mr. Netzer:

Thank you for your letter of March 22 regarding economic data series on the arts. I hope that my response will be sufficient for your needs.

The only on-going data that we receive on an annual basis is provided by the Theatre Communications Group, which does an annual fiscal survey. This survey provides not only general economic information about earned income, total expenses, etc., but specific profiles of the theaters involved in its study, and also salary information on specific positions. I find this study to be most helpful in the area of fund-raising, public support, and in comparing my own organization with others (especially with respect to salary scales). The one area in which this study, and all others I have seen, is deficient, is with respect to the economic impact of the arts organizations, outside of the direct impact of their own budget. The Guthrie Theater in Minneapolis, for example, has put together a study which indicates that it generates nearly $3.00 of economic activity for every dollar spent directly through its budget. This would be useful information to have on a national basis.

I have also had occasion to refer to the publication of the Ford Foundation, Finances of the Performing Arts. However, this information dates back to 1974, has not been updated to my knowledge, and is becoming increasingly less useful. The same is true of the Rockefeller Panel report, entitled The Performing Arts.

In general, I do not feel that research in the area of performing arts is complete, or current with respect to economic impact, fund-raising potential, and audience development potential. However, in all areas that have mainly to do with what has already been accomplished, I am quite pleased with the information that is available, mainly through the TCG fiscal survey.

BOX 526, PRINCETON, NEW JERSEY 08540/(609) 452-3616

I hope this response is sufficient for your needs; if it is not, please don't hesitate to write again.

Sincerely,

Edward A. Martenson

EAM:kam

The Metropolitan Museum of Art

VICE DIRECTOR FOR PUBLIC AFFAIRS

April 7, 1977

New York University
Dean Dick Netzer
Graduate School of Public Administration
4 Washington Square North
New York, N.Y. 10003

Dear Dean Netzer:

Enclosed find copies of two studies conducted by the Yankelovich organization for the Metropolitan in recent years which have been very helpful to us in determining the nature of our audience.

The second of the two was particularly helpful in establishing that the Metropolitan is both a national institution and at the same time an important contributor to the economy of the City of New York. These studies have been useful to us in our efforts to maintain adequate levels of support from governmental sources.

Also enclosed for your information is an in-house study we did on the Museum's lending program which also helped us make the case that we serve a national as well as local audience.

We hope these materials are helpful to you. With all good wishes.

Sincerely,

Diana Goldin
Editor

enclosures

Nagle Jackson, Artistic Director Sara O'Connor, Managing Director
Peggy Rose, Business Manager

Milwaukee Repertory Theater Company

929 North Water Street, Milwaukee, Wisconsin 53202
Telephone (414) 273-7121

April 7, 1977

Mr. Dick Netzer, Dean
Graduate School of Public Administration
4 Washington Square North
New York, N. Y. 10017

Dear Mr. Netzer:

First, some clarification: Mr. Sarazin is Managing Director of the structure in which we perform. The Performing Arts Center is the landlord for the Milwaukee Repertory Theater, which is otherwise divorced from their operations.

The TCG Fiscal Survey* is proving to be our most useful reference tool. It provides a complete economic picture of the activity in the non-profit professional theater field and this information is useful as a fund raising and legislative informational tool. Further, it provides us with the ability to directly compare our own fiscal activity and internal cost ratios with those of other theaters of a comparable size around the country. This comparison not only gives us the answer to a number of direct working questions but enables my Board and the United Performing Arts Fund to compare the Milwaukee Repertory Theater Company with other non-profit professional theaters.

Studies of the general state of the arts in this country are useful to indicate broad trends, but the TCG Fiscal Survey very adequately satisfies our direct informational needs. Its accuracy and the care with which the data is gathered and interpreted is the best which I have yet encountered.

In short, what I am saying is that the most meaningful statistics for me are those which relate specifically to the theater. I feel that the operational differences between the theater and the other art forms make comparisons misleading.

Please contact me if you have further questions.

Sincerely,

Sara O'Connor

Sara O'Connor, Managing Director

*Theatre Communications Group, 355 Lexington, NYC 10017

ARTS & HUMANITIES COUNCIL
THE OKLAHOMA ARTS AND HUMANITIES COUNCIL / ROOM 640 / JIM THORPE BUILDING / OKLAHOMA CITY 73105 / 405 521-2931

April 8, 1977

Mr. Dick Netzer, Dean
Graduate School of Public Administration
4 Washington Square North
New York, New York 10017

Dear Mr. Netzer:

Our agency has not been involved in collecting economic data on a sustained or systematic basis, though we are very interested in establishing an economic data series. It would be useful to us in the State Legislature to demonstrate the economic impact of the non-profit arts sector and useful also in assisting other organizations with fund-raising and audience development.

Last year we conducted an informal survey of cultural organizations in Oklahoma to obtain estimates about some major economic indicators, but the data is not reliable for most purposes. We also worked with the University of Oklahoma Research Center for Economic and Management Studies to include attitudinal questions about arts activities in a larger survey they were doing of quality of life factors in Oklahoma. We are continuing to work with them to see if we can obtain any useful market information from this survey, and we are talking with the Research Division of the Kerr Foundation about the possibility of conducting a comprehensive economic study of the arts in the state that would provide the foundation for a data series, but we do not have their commitment to the idea yet.

I hope this information is helpful. Best wishes in your effort.

Sincerely,

Bill Jamison
Executive Director

BJ:ehm

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PHILADELPHIA
MUSEUM
OF ART

April 19, 1977

Mr. Dick Netzer, Dean
(Principal Investigator, NEA Data Study)
New York University
Graduate School of Public Administration
Office of the Dean
4 Washington Square North
New York, NY 10003

Dear Mr. Netzer:

Dr. Turner has asked me to respond to your letter of March 28, 1977 concerning your grant from the National Endowment for the Arts. I am pleased to see that you will be studying a possibility of constructing ongoing economic data series for the Arts and I would be interested in hearing your results when you are finished.

The Philadelphia Museum of Art very infrequently utilizes outside consultants' reports to augment its own internal resources. When such studies are undertaken, they are undertaken only for a specific need and basically deal with technical expertise in that area. An example would be the Museum's utilization in the past of consultants to set up an ongoing program. This was a formal agreement to accomplish a specific purpose and then management of that program became a responsibility of the institution.

There are additional studies which occur from time to time which are prepared by various museums or institutions and are rather informal in nature. We attempt to take part in these and generally on the theory that we are helping other institutions as opposed to sharing in the process.

Beyond this, we do not subscribe to any series or any studies in specific areas but expect those responsible within the Museum to keep themselves informed about their own fields, whether it be development, finances or curatorial.

I hope this proves helpful to you and I wish you well in your endeavour.

Sincerely,

Philip M. Thompson
Assistant Director for Development

PMT/sea

Pittsburgh Opera, Inc.

Heinz Hall For The Performing Arts
600 Penn Avenue, Pittsburgh, PA 15222
Telephone (412) 281-0912

May 24, 1977

Dick Netzer
Dean, Graduate School of
Public Administration
New York University
4 Washington Square North
New York, New York 10017

Dear Mr. Netzer:

In response to your letter of March 28, 1977 regarding the feasibility study, we refer to a number of sources for back-up information. These sources include: Ford Foundation LETTERS, Ford Foundation THE FINANCES OF THE PERFORMING ARTS, Volumes I & II, The National Endowment for the Arts 'THE CULTURAL POST', OPERA AMERICA, OPERA NEWS, Charles Christopher Mark's ARTS REPORTING SERVICE, SENZA SORDINO and other publications directed toward the management of non-profit organizations, i.e."Tentative Set of Accounting Principles and Reporting Practices for Non-Profit Organizations not Covered by Existing A.I.C.P.A.Industry Audit Guidelines". We find these publications to be most helpful and informative and an excellent means of comparing ourselves with other organizations.

Dr. Richard Karp
General Director

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In addition, we are in daily communication, both formally and informally, with other opera companies as well as other art organizations and find the administrators to be quite willing to share ideas and recommendations and give of their expertise.

Sincerely yours,

Vincent R. Artz
Assistant to the President

VRA:dh

Saint Mary's College

4 April, 1977.

Mr. Dick Netzer, Dean
Graduate School of Public Administration,
New York University,
4 Washington Square, North,
New York, New York 10023.

Dear Mr. Netzer:

In response to your letter of March 28, our series of four performing arts attractions was established for, and runded by, the student activity fee. It is intended to be an extention of their education. We find the Association of College, University, and Community Arts Administrators, Inc. periodic evaluation of artists and theatrical productions very helpful in selecting events for our campus. I know of no other studies dealing with the arts utilized by the College.

We would be interested in a study of how other college facilities are staffed, permanent and part-time needs, etc. Managing the theatre for our own needs and occasional community uses seems to be an area where advice and counsel would be appreciated.

Sincerely,

Mary Gerber

Mary A. Gerber, Director
Special Programs

fmh

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In Memoriam
LOUIS BRECHEMIN

SEATTLE SYMPHONY ORCHESTRA
305 Harrison Street, Seattle, Washington 98109 · (206) 447-4700 Administration
447-4736 Ticket Office

May 25, 1977

Dean Dick Netzer
New York University
Graduate School of Public Administration
4 Washington Square North
New York, New York 10003

Dear Dean Netzer:

In response to your letter of March 28, 1977, the Seattle Symphony relies on the annual report published by the American Symphony Orchestra League presenting statistical data on the major orchestras in the United States. We are particularly interested in comparisons between our operation and the other "majors" in areas such as earnings, expense increases, subscription levels, contributed income, and governmental and corporate support. Such information is useful in indicating areas in which we need improvement and in "case statements" to various funding bodies.

A recent study of the arts industry in Washington state conducted by the National Research Center of the Arts has also been of value in dealing with the state legislature.

I am unable to think of any other comparative data that might be of use but, admittedly, we may have been "statisticalized" past the point of marginal utility.

Sincerely,

John E. Graham
Director of Development

JEG/jk

UNIVERSITY OF CALIFORNIA, BERKELEY

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COMMITTEE FOR ARTS AND LECTURES
101 ZELLERBACH HALL
BERKELEY, CALIFORNIA 94720

April 7, 1977

Dean Dick Netzer
New York University
Graduate School of Public Administration
Office of the Dean
4 Washington Square North
New York, N.Y. 10003

Dear Dean Netzer:

We have not really made use of any "economic data series" on the arts. No doubt we ought to be doing so, but have not been aware of any such series which fits into our kind of operation and which we felt would be helpful. If you do know about any such information available to us, I should indeed be glad to know about it.

However we do submit information, when requested, to ACUCAA for its periodic study of its member organizations, and we receive their reports on those studies. If that is the question you are asking, perhaps that is the answer you are seeking. We use that principally in trying to prove to the University administration that we ought to be getting university funds to help support our operations.

I don't know of any other study or series in which we have been involved or with which we could make use of.

Sincerely yours,

(Mrs.) B. J. Connors, Manager
Committee for Arts and Lectures

BJC:bb

APPENDIX 3-B: COST-EFFECTIVENESS OF EXISTING DATA SOURCES

The effectiveness of data series on the performing and visual arts depends in part on the use to which the data will be put. In particular, professional researchers' evaluation of a data series will differ from that of arts administrators, lobbyists, or journalists. Economists, statisticians and other researchers who wish to understand the present and future condition of arts organizations as well as to test behavioral relationships, will generally have the highest and best articulated standards for the quality of data. This Appendix concentrates on the effectiveness of the series for rather sophisticated analytical work; other users' evaluations of effectiveness are integrated into the main text of the report.[1]

To evaluate effectiveness from this viewpoint, it will be helpful to make explicit a number of criteria against which a data series may be judged. These criteria are listed below, followed by a brief narrative describing the qualities of an excellent series and those of a poor series. Ratings of good and fair would fall between the descriptions for excellent and poor.

Data Items Covered

An economic data series can contain the following five kinds of data:

1. financial information on income and expenditures;
2. demand and audience information on attendance, consumer expenditures, and ticket prices;
3. input-output factors such as number of artists, number of productions and performances, number of exhibitions, etc.;
4. return to inputs such as artists' incomes, directors' incomes, profits, etc.;
5. other coverage such as geographical, profit or non-profit, etc.

An excellent series has a comprehensive questionnaire in which financial, demand-audience, and at least one other area are well-covered. A poor series does not include any financial data and covers other areas in a limited way.

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[1] The mail questionnaire, upon which the effectiveness of the series for other uses is partially based, is described in Appendix 3A.

Coverage of Universe

An excellent series has a universe which is clearly defined so that users are able to precisely ascertain the characteristics of the organizations represented. In addition, the universe definition is reasonable in that it is not too limited or too heterogeneous. A poor series is neither clearly nor plausibly defined.

Continuity

An excellent series is one that began long enough in the past to provide a times series, is repeated annually, and will definitely continue in the future in the same or commensurate format. A poor series is not a series at all, but rather a one-time survey.

Statistical Quality

An excellent series must have three characteristics: the questionnaire design, follow-up, internal consistency, and instructions must be top quality; procedures used in collection, tabulation, and storage must be beyond fault; and the universe must be scientifically sampled or completely covered. A poor series has none of the characteristics.

Accessibility

An excellent series is easily available in published and publicized form and data on individual organizations are available when needed. A poor series requires special, personally negotiated procedures for access.

Non-Duplication of Other Sources

An excellent series is unique in its field; a poor series overlaps several others in terms of coverage of time period, organizations and data items.

Table 1 shows how existing data series on the arts might be rated on each criterion. The Table classifies the data sources according to their coverage of many art forms (broad-gauged), coverage of one art form (single art form) or coverage of institutions that are not themselves producers of the arts (all other).

Although there are obvious problems in trying to rank data sources from information in Table 1, nevertheless, some effort along those lines is useful. If we assign six points to an excellent rating, four points to good, two points to fair, and zero points to poor, and then weight each criterion as follows, we derive a score for each data source.

Weights for Each Criterion

Criterion	Weight
Data Items Covered	40
Coverage of Universe	10
Continuity	20
Statistical Quality	15
Accessibility	10
Non-Duplication	5

The weights are an indication of the importance we think should be given to each criterion. The classification of the series into three overall effectiveness groups, as described in the next paragraph, would barely be altered if the following alternative, and probably equally reasonable, weighting system were used:

Alternative Weights for Each Criterion

Criterion	Weight
Data Items Covered	25
Coverage of Universe	25
Continuity	8.34
Statistical Quality	25
Accessibility	8.33
Non-Duplication	8.33

On the basis of the weighted score derived from the first set of weights, the data sources can be classified into three groups in terms of their effectiveness. Table 2 displays a cross-tabulation of the overall effectiveness of data sources with the type of source (broad-gauged, single art form, all other).[2]

Two conclusions emerge from the Table 2 display. Symphony orchestras (A.S.O.L.), nonprofit theaters (T.C.G.) and motion pictures (Census of Selected Services) are the only art forms which are covered at all adequately on an individual and continuing basis.

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[2] Using the second set of weights described in the text, the only change in classification would be a switch of the CES to mediocre and the IRS-990 to poor. The series rated excellent overall remain so no matter which weights are applied.

The visual arts, dance, and profit theater are not at present adequately covered in on-going data series. The second conclusion is that the data sources rated outstanding overall could be improved substantially. For example, T.C.G. is a relatively recent series which does not yet provide enough data points for a good time series. The A.S.O.L. series has existed for a longer time, but the data on individual orchestras are not readily available to analysts, and data for earlier years are not always reliable. Other problems for these and other sources are highlighted in the main text of the report.

II. Costs

Information on the cost of the data series, although somewhat more straightforward than effectiveness measures, present a number of problems. Very few of the data generators are able to provide accurate cost figures. Sometimes, when no information at all is obtainable from generators, the research staff has estimated some or all of the costs themselves. In addition, the cost information must be converted to a common unit of measure for comparison because as reported by generators it is in dollars, personnel, and/or time. We have converted all the costs into time per year, as displayed in columns 3 and 4 of Table 3. The method of conversion is described in the footnotes to Table 3. Table 3 displays all the cost information as background materials for the final results in Tables 4 and 5. Columns 5 and 7 of Table 3 are the most important. Because the precise costs reported in columns 1 through 4 and 6 are estimates, which are reasonably accurate but not exact, we have converted those costs into a high, medium or low measure (columns 5 and 7); it is the high, medium and low cost which we use in presenting final results.

Tables 4 and 5 display cross tabulations of data sources by overall effectiveness, cost and type of source (broad-gauged, single art form, or all other). Table 4 presents producer costs, Table 5 respondent costs. It was not possible to collect cost information on all data sources; many of the government sources are missing. For the data sources with complete information, we can observe that the ones whose effectiveness is rated outstanding have costs which are either high or medium (not low). This is, of course, an expected result. The sources rated mediocre show no particular pattern with their costs, perhaps because the goals of some of these sources include ones irrelevant for arts analysts. For example, some of the limited effectiveness sources are published with many charts and graphs more useful to the general public than to analysts. Other of the mediocre sources are constructed to provide national employment data, or legal information on nonprofit status, or Gross

National Product information rather than data on the condition and future of the arts. Finally, the very poor data sources are by-and-large low in costs, which is to be expected.

III. Conclusions

The cost-effectiveness information on existing data sources is displayed for two reasons. Future users interested in the visual and performing arts will have easy access to information on the strong and weak points and the costs of many data sources. Second, the information gathered for this part of the study serves as the basis for devising alternative recommendations for future collection efforts and in particular, for filling missing gaps now present, at minimum cost.

Table 1: EVALUATION OF DATA SOURCES

BROAD-GAUGED

Data Sources[1]:	Census: Manufacturing and Retail (Census: Man/Ret)	Census: Performing Arts (Census: Pf. Arts)	Census: Population (Census: Pop)	Consumer Expenditure Survey (CES)	County Business Patterns (CBP)	Current Population Survey (CPS)	Ford I and II	Internal Revenue Service-990 (IRS 990)	National Endowment for the Arts-Internal Data (NEA-int)	National Income Accounts-Personal Consumption Expenditures (PCE)
Criterion										
Data Items Covered	Poor	Good	Fair	Poor	Poor	Fair	Excellent	Fair	Fair	Fair
Coverage of Universe	Fair	Good	Excellent	Excellent	Poor	Excellent	Excellent	Fair	Excellent	Excellent
Continuity	Good	Good	Good	Poor	Excellent	Excellent	Fair	Excellent	Fair	Excellent
Statistical Quality	Excellent	Fair	Excellent	Good	Excellent	Excellent	Excellent	Poor	Poor	Fair
Accessibility	Good	Good	Good	Excellent	Excellent	Poor	Excellent	Fair	Poor	Excellent
Non-Duplication	Excellent	Good	Excellent	Fair	Fair	Excellent	Excellent	Poor	Poor	Excellent

[1] The abbreviations in parentheses are used in future tables.

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Table 1: (continued)

SINGLE ART FORM

Data Source: / Criterion	American Symphony Orchestra League (ASOL)	Central Opera Service (COS)	Opera America (Op Am)	Best Plays (Best Pl)	Theater Communications Group (TCG)	Variety	Association of American Dance Companies (AADC)	Museums U.S.A. [N.R.C.A] (Mus USA)	Office of Education-Museums (OE-M)	American Association of Museums (AAM)	Census: Motion Pictures (Census: Mot Pic)
Data Items Covered	Excellent	Poor	Excellent	Poor	Excellent	Poor	Poor	Good	Poor	Fair	Good
Coverage of Universe	Excellent	Good	Fair	Poor	Good	Excellent	Good	Excellent	Fair	Fair	Excellent
Continuity	Excellent	Good	Fair	Excellent	Good	Excellent	Poor	Poor	Poor	Poor	Good
Statistical Quality	Good	Fair	Fair	Poor	Good	Fair	Poor	Good	Poor	Poor	Excellent
Accessibility	Fair	Fair	Poor	Excellent	Good	Excellent	?	Fair	Fair	Poor	Good
Non-Duplication	Good	Poor	Fair	Excellent	Good	Excellent	Excellent	Fair	Fair	Fair	Excellent

Table 1: (continued)

Criterion	ALL OTHER					
Data Source:	Business Committee for the Arts (BCA)	State Art Councils [N.R.C.A.] (St Art Coun)	Project in the Arts (Proj. in Arts)	Giving U.S.A. [American Association of Fund-raising Councils]	Association of College, University, and Community Arts Administrators (ACCUCA)	Filer Report (Filer)
Data Items Covered	Good	Good	Good	Poor	Poor	Poor
Coverage of Universe	Excellent	Excellent	Good	Fair	Poor	Poor
Continuity	Good	Poor	Good	Good	Fair	Poor
Statistical Quality	Excellent	Good	Good	Fair	Poor	Poor
Accessibility	Good	Good	Good	Excellent	Excellent	Excellent
Non-Duplication	Excellent	Fair	Fair	Poor	Excellent	Fair

Table 2: Data Sources by Type and Overall Effectiveness

Type---------- Effectiveness	Broad-gauged	Single Art Form	All Other
Outstanding	Ford I and II	ASOL Census: Mot.Pic. TCG	BCA
Mediocre	PCE Census: Man/Ret Census: Pf Arts Census: Pop CBP CPS IRS - 990	Mus. USA Op. Am. Variety	Proj. in Arts St. Art Coun.
Very Poor	CES NEA - int.	COS Best Pl. OE-M AAM	Giving USA ACCUCA Filer

Notes: See Table 1 for full name of abbreviated data sources.
AADC cannot be included, because the first survey has not yet been published.

Table 3: COSTS OF DATA SURVEY*

Source	1 Producer Costs as Reported by Producer	2 Producer Costs as Put Together by NYU Staff	3 Producer Personnel Costs in Time/Year[1]	4 Producer Total Costs in Time/Year[2]	5 Scale Assignment for Column 4 (low, medium, high)[3]	6 Respondent Costs	7 Scale Assignment for Column 6 (low, medium, high)
Census: Man/Ret	Not available (NA)				NA		NA
Census: Pf. Arts	NA				NA		NA
Census: Pop	NA				NA		NA
CES	NA				NA		NA
CBP	NA				NA		NA
CPS	2 weeks research ass't.; 2 weeks professional + clerical (for report from CPS worksheets)		1/13 year (.08 years)	1/13 year (.08 years)	low	zero MC	low
Ford I and II	$1,000,000[4,5]		(2.5 - 3 years)		high	1-2 days respondent[6]	high
IRS - 990	1.5 hours per form; 2386 requests; 9300 sent out[7]		$\frac{1.5 \times 9300}{40 \times 52}$ = 6 7/10 years[7] (6.7 years)		high	zero MC	low

*Footnotes follow the table.

Table 3: (continued)

Source	1 Producer Costs as Reported by Producer	2 Producer Costs as Put Together by NYU Staff	3 Producer Personnel Costs in Time/Year[1]	4 Producer Total Costs in Time/Year[2]	5 Scale Assignment for Column 4 (low, medium, high)[3]	6 Respondent Costs	7 Scale Assignment for Column 6 (low, medium, high)
NEA-int		low to zero	low to zero	low to zero	low	low	low
PCE	20 hours/year		$\frac{1}{104}$ year (.01 year)	$\frac{1}{104}$ year (.01 year)	low	zero MC	low
ASOL	5½ months person time	$600 publication	about ½ year (.5 year)	½ year (.5 year)	medium		high
COS	$400 mailing+ follow up; 3 weeks (Maria Rich + ass't); 1 week volunteer.		$\frac{1}{12}$ year (.08 year)	1.4 months 7/60 year (.12 year)	low		NA
Op Am	$100 publications; 2 weeks- Ann Darling; 1 month-ass't		1/8 year (.13 year)	2/15 year (.13 year)	low	1 day	medium
Best Pl	NA						NA
TCG	$2,500 personnel; $600 publication		5/24 year (.21 year)	¼ year (.25 year)	medium	2-3 days per theater	high

Table 3: (continued)

Source	1 Producer Costs as Reported by Producer	2 Producer Costs as Put Together by NYU Staff	3 Producer Personnel Costs in Time/Year[1]	4 Producer Total Costs in Time/Year[2]	5 Scale Assignment for Column 4 (low, medium, high)[3]	6 Respondent Costs	7 Scale Assignment for Column 6 (low, medium, high)
Variety		1½ day per week or 1 month/ year	1/12 year (.08 year)	1/12 year (.08 year)	low	low (theaters compile it anyway)	low
AADC	$750 total ($200 public/ $500 postage, xerox, time); [30 hours Giengrich, 40 hours volunteer]		1 3/4 weeks about 1/26 year (.04 year)	1/26 year (.04 year)	low	1 hour	low
Mus USA	$357,000[8]				high		high
OE-M	NA				NA		NA
AAM	NA				NA		NA
Census: Mot Pic	NA				NA		NA
BCA	$70,000			at $20,000/ person year= 3.5 years	high		high
St. Art Coun	$144,000[8]				high		high

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Table 3: (continued)

Source	1 Producer Costs as Reported by Producer	2 Producer Costs as Put Together by NYU Staff	3 Producer Personnel Costs in Time/Year[1]	4 Producer Total Costs in Time/Year[2]	5 Scale Assignment for Column 4 (low, medium, high)[3]	6 Respondent Costs	7 Scale Assignment for Column 6 (low, medium, high)
Proj. in Arts	$2500 staff & nonpersonnel; $1000 Stephen Benedict			7/24 year (.29 year)	medium	2 hours/year	low
Giving USA	Fred Schnaire- 2 months whole report; Printing- 16-18,000 copies (1week); ($5.50 for ones sold)	Our estimate of arts part personnel= 2 days; Printing?	2/365 year (.01 year)	1/52 year (.02 year)	low		low
AACUCA	2 research assistants (800@)(4 months each); 1 full-time staff ($12-16,000); 1 part-time executive director ($22-26,000); 1 secretary	2 research assistants ($1600); 1 full-time staff ($12-16,000); 1 week executive director ($460); 1½-2 weeks secretary	(1.75 years)		high	NA	NA
Filer	NA				NA		NA

Footnotes to Table 3:

[1] A $12,000 annual gross salary (52 weeks) is used to convert personnel costs reported only in dollars to time/year, except if another figure is clearly more appropriate.

[2] A $12,000 annual gross salary is used to convert personnel and non-personnel costs reported only in dollars to time/year. This assumes not only that personnel working on each survey are equally paid and equally productive, but also that labor and capital are perfect substitutes.

[3] The following scale assignment is used for producer costs:

Low:	Less than or equal to .2 year.
Medium:	Greater than .2 year but less that 1 year.
High:	Greater than 1 year.

[4] This is the Ford Foundation's actual costs. They are high because of the joint products produced (data series, econometric modelling, publication) and because of some ineffeciencies in procedures. The costs in non-dollar terms are more accurate.

[5] The following costs are estimates by Ford Foundation personnel of the cost of updating the series for three years of data. This assumes that the staff is experienced and that all the data forms have been devised:

2 years coordinator;
.05 year assistant to coordinator;
.01 year auditor;
.01 year data collector;
.78 year computer programmer;
.25 - .50 year keypuncher;
.21 computer time;
(?) computer overhead.

[6] This is the Ford Foundation's estimate for organizations that have completed the form previously.

[7] The requests and the number sent out are not all for analytic purposes. We could obtain no estimate on the numbers of IRS 990s requested for analysis. As a rough guesstimate, these costs should probably be reduced by at least 80%. The reduction would still result in a high cost data source.

[8] These figures were obtained from N.E.A. grant files.

Table 4: Data Sources by Type, Overall Effectiveness, and Producer Costs[a/]

(Source: Tables 2 and 3)

Type / Cost	Broad-gauged			Single Art Form			All Other		
	Low	Medium	High	Low	Medium	High	Low	Medium	High
Effectiveness									
Outstanding			Ford I and II		ASOL TCG				BCA
Mediocre	PCE CPS		IRS 990	Op. Am Variety		Mus USA		Proj. in the Arts	St. Art Coun
Very Poor	NEA - int			COS			Giv-ing USA		ACCUCA

a/ Source: Tables 2 and 3

Table 5: Data Sources by Type, Effectiveness, and Respondent Costs [a/]

(Source: Tables 2 and 3)

Type----------	Broad-gauged			Single Art Form			All Other		
Cost----------	Low	Medium	High	Low	Medium	High	Low	Medium	High
Effectiveness									
Outstanding			Ford I and II			ASOL TCG			BCA
Mediocre	PCE IRS 990 CPS			Variety	Op.Am.	Mus USA	Proj in the Arts		St. Art Coun
Very Poor	NEA-int						Giving USA		

[a/] Source: Tables 2 and 3